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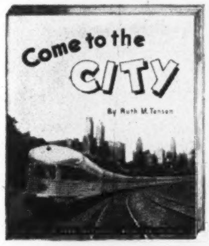

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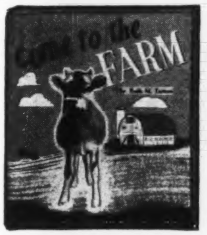

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Games for St. Patrick's Day

BERNICE WALZ

Vacationing with St. Patrick

Fasten a large map of the world on the blackboard. Let everyone review the location of various countries. Then divide the room into two groups. The names of various countries are written on cutout shamrocks. The first player from each side draws a shamrock and tries to locate his country on the map. The one who can first place his shamrock on the country "St. Patrick might visit" scores for his group, and the next two players draw. The side with the highest score wins.

Potato Race

Divide the group in half. Line up the players on opposite sides facing each other. Give the first player of one group, and the last player of the other, a large spoon and a potato. At a signal, each of these players hops, with a potato in the spoon, to the player opposite him. He gives it to this player, who hops back to the other side. Anyone dropping a potato must start over. The side whose players are all lined up on the opposite side first is the winner.

Pick a Shamrock

Cut shamrocks from green paper, making as many as there are players. Number each with a different number and scatter them on a table with numbers down. Play an Irish tune while the children march around the table. When the music stops, each picks up a shamrock. The one with the lowest number is out. The game continues until only one child is left. He is the winner.

Wearing of the Green

Choose two children to leave the room. Then hide a shamrock on one of the other children so that it partially shows. The two children come back into the room and start to look. The first to find the child "wearing the green" is the winner and becomes "it" again. He chooses another child to leave with him. The loser hides the shamrock.

Irish Stew

Each child has a picture of one of the ingredients of Irish stew (vegetables and meat) pinned on his back. Each one tries to find out what he is by asking questions. Those questioned may answer only "yes" or "no." As soon as a player guesses his name, he sits on the floor. As the others guess theirs, they join the first child, to form a circle. The last to join the circle must pay a forfeit.

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CONTENTS OF PREVIOUS ISSUES LISTED IN EDUCATION INDEX

Coming Next Month . . .

April Fool Fun—in Games, Puzzles, and Handwork

On our Cover—***"Little Margot,"*** one of Renoir's most popular paintings

Factual Stories—about ***Earthworms*** and a ***Truffle Pig***

For ***Pan-American Day***—Several Poems, a Play about the Argentine Pampas, and a Unit on Mexico, with an arithmetic slant

Two Picture Pages—***How Shoes Are Made***

A famous old Folk Song that children will love to sing—***"The Song of the Twelve Numbers"***

Your Workshop for This Month

THE INSTRUCTOR TEXTBOOK SUPPLEMENT

How Textbooks Serve the Modern Curriculum .... Maurice R. Ahrens 11
Some New Textbooks for Use in Your Class .... Ruth M. Northway 13
The Place of Textbooks in the Social-Studies Curriculum .... F. A. Leitch 14–15
A Textbook Summary 16–24

ARTICLES, UNITS, AND SEATWORK

Our First-Grade Bird Unit .... Virginia V. Watt 37
Correct Telephone Usage—Unit .... Helen I. Keeney 43
Culloden School Puts Learning into Living—Article .... Browne Sampsell 44
Sea Food and Its Relation to Conservation and Child Labor Laws—Unit .... Marie B. Carver 48
Make Easy Flash Cards—III—Seatwork 64
Art Should Reach All Elementary-School Children—Article .... Jessie Todd 65

AUDIO-VISUAL AIDS

Slides and Films Are Not Supplementary Materials .... Christine Francis 2
Audio-Visual Facilities and New School Buildings 4
Films You Can Show in Your School .... Irwin A. Eckhauser 7
How Do You Like My Calf?—Frontispiece 25
Doing Is Learning in an Australian Kindergarten 28
March Calendar—Grasshopper .... Virginia Smith Dryer 38
The Cover Picture .... Harriet Garrels 39
New Records .... Elva S. Daniels 39
From Lumber—to Fine Furniture—The Story Behind Things We See Every Day 46–47
Diesels—Full-Page Cartoon 62

FOR TEACHERS OF SPECIAL GROUPS

The Kindergarten Child

Spring Is Here—A Program .... Marguerite Hetzer 29
Easter Surprise—Poem .... Ruth Stephens Porter 29
A Song about Mister Bunny .... Elva S. Daniels 29

For Slow Learners

A Unit on Clothing .... Myrtle K. Elliott 63
I Like to Make Stamp Pictures .... Lore Collin 63

Specially for Rural Teachers

The Children Made Me a Unit Teacher .... Pauleen W. Haley 74

STORIES, SONGS, AND VERSE

Michael's Friends—Story .... Rose Dobbs 30
The Turtle—Song .... Katy McCulley and Margaret Shick 31
Easter Eggs—Song .... Cora Albright and Ruth Carver 31
Benny Balltail—Story .... Catherine Urban 32
The Foggy Ferry—Story .... Lucille E. Hein 32
March Verse 33
Friends for Keeps—Story .... Grace C. Nash 34
Belinda's Surprise—Story .... Violet M. Schempp 34
Londonderry Air—Folk Song .... Elva S. Daniels 35
Ellen's Big Chance—Story .... Ferryl Storrs 36
Mr. Robbins Learns a Lesson—Story .... Kay Clark 36
Betty's Strange Trip—Factual Story .... Claribel Spamer 45
Sammy Salmon—Factual Story .... Elsie Denean Hunt 45

HANDWORK

St. Patrick's Party Invitation and Favors .... Jane Turner and Bernice Walz 52
Easter Surprise .... Lucile Rosencrans 53
Happy Easter, Bunny Cards, Easter Note Paper .... Bernice Walz, Evelyn Mockett, Jessie Todd, Else Bartlett, Grace Randall 54–55
"Magic" Easter Eggs .... Muriel Ray and Anna Fagerlie 56
Chicken in a Basket or in a Cart .... Lydia Sedivy and Helen Wolfe 57

PROGRAM MATERIAL

Games for St. Patrick's Day .... Bernice Walz i
Creative Dramatics .... Ruth Birdsall 58
The Months of the Year—Play .... Sue Hanson 58
Easter Parade—Play .... Edith Provost White 59
The Prim Pussycat—Play .... Claribel Spamer 59
The Story of March 17—Play .... Georgiana M. Pierce 60
Damon and Pythias—Play .... Catherine Urban 61

EDITORIAL COMMENT

Talking It Over—Friendly Chats with the Editor iv
A Special Art Contest for You! 5
Laughing Is a Part of Living .... Jack Benny 27
From the Other Side of the Fence .... Hope A. Diffenderfer 98

TRAVEL DEPARTMENT

Travel Courses for Teachers 8
Choose a Cape Cod Holiday! .... Rodney G. Dakin 40–41
The Mexico I Found .... Mary Huffaker 42
Caribbean Cruise .... Genevieve J. Farley 96
Your Next Trip 101
The Color-Saturated Virgin Islands .... Ethel S. deVyver 102

REGULAR FEATURES

Club Exchange 9
Fifty Years Ago in the Normal Instructor 27
Day by Day for March .... Esma Hackett 49
Your Counselor Service 65
Teachers' Help-One-Another Club 68
Girls and Boys Section—Four Pages of Things to Make or Do 69–72
Notes for Canadian Readers .... John Pepper 76
Special Events 99
First Class Mail—Letters to the Editor 104
Let's Laugh, 6 . . . Our Coupon Section, 86, 88, 94, 96, 98, 100, 102, 104

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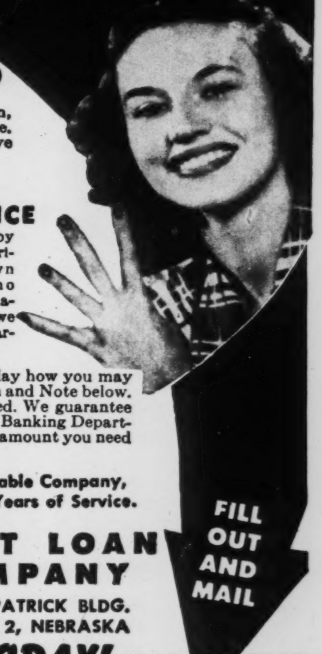

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How long with present employer......................... Previous employment..

Husband or wife's employment.. Salary per month $..................

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Bank you deal with (Name)..Town...........................

Amount you owe bank? $......................... Monthly payments? $.........................

What security on bank loan?..

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Purpose of loan ....

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Full Amount I Still Owe	Paying Per Mo.	To Whom Owing	Address
$..................	$..............	....	....
$..................	$..............	....	....
$..................	$..............	....	....

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Street......................... Town......................... State.............. Occup..............

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Name of Relative..(Relationship)....................
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Name of Relative..(Relationship)....................
Street......................... Town......................... State.............. Occup..............

The above statements are made for the purpose of securing a loan. I agree that if any loan be completed, the U.S. Mail shall be regarded as my agent.

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Town.............................. County.............................. State..............

NOTE	Amt. of loan	1st pmt. due date	Final pmt. due date	Prin. and Int. pmt. in .... Mo. pmts.	Mo. pmt. (except final) $	Final pmt. equal in any case to the unpaid principal and int.	Omaha, Nebraska Date ....

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It is agreed that the validity and construction of this note shall be determined under and by virtue of the laws of the State of Nebraska.

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Talking It Over-

Friendly Chats with the Editor

IT IS with great pleasure that I welcome *Maurice Ahrens* as a writer for *The Instructor*. I am sure you will enjoy his excellent article on page 11, introducing our Textbook Supplement. Dr. Ahrens has just completed a term as president of the ASCD, and has long been a familiar figure in educational meetings. He has an "educational vitality" that makes him a dynamic figure in all groups interested in children's well-being and growth.

While I am on the subject of our Textbook Supplement, let me remind you of the free reprint you can obtain for your school file. It is always gratifying when a feature is so well received that we feel obligated to make it an annual event. From the very beginning the textbook supplement seemed to click with you readers, especially those who are serving on textbook-selection committees. The biggest cause of its popularity seems to be the fact that, at a glance, teachers can see the name of every company with offerings in a given field. We hope you will look at the textbook supplement objectively this time and that when you write us, it will not be just to tell us how much you like it. Include some suggestions for what you wish to see next year.

A big new travel contest is brewing! Don't miss the announcement on page 90, for this will be the most exciting contest you have ever entered. It will be easy and will help you to do some good advance thinking about the trip you are planning. In addition, every entrant gets a big bonus—a packet of travel literature assembled for you by* Bill Conklin, *our travel editor. Even if you've never entered a contest before, you will find this one so simple that you'll be an enthusiastic contender in no time at all.

How are you coming on the Art Contest that Else Bartlett *told you about last month? Remember, all entries must be postmarked by March 31. This contest will make our June issue an especially exciting one. I'm already looking forward to seeing the entries, and I know you are too. If you are going to want an extra copy, it would be a good idea to send in your order in advance. From all indications this will be a popular issue.*

March is really a grand month for children as well as adults. Some fourth-graders were asked to describe March as a climax to a walk on a windy day. Their reactions were quite wonderful. Here are some samples.

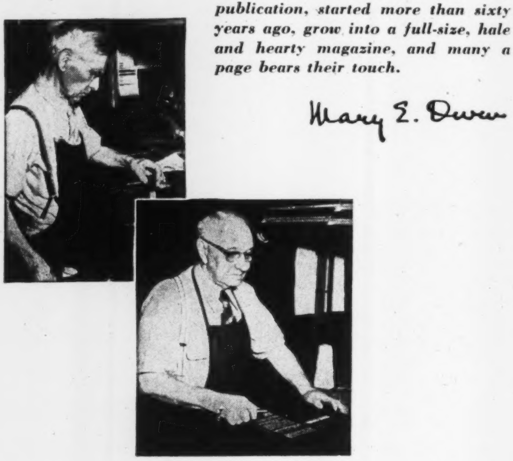
"The weather blows through my new spring hair cut and tickles my scalp." "March is like my Uncle Sam—you never know whether he's mad or glad." "After my winter shirt, it is nice to feel my crisp starchy slip." "It is so cold in the morning that even the pussy willows shiver." "March is the joker in the year's deck of months."

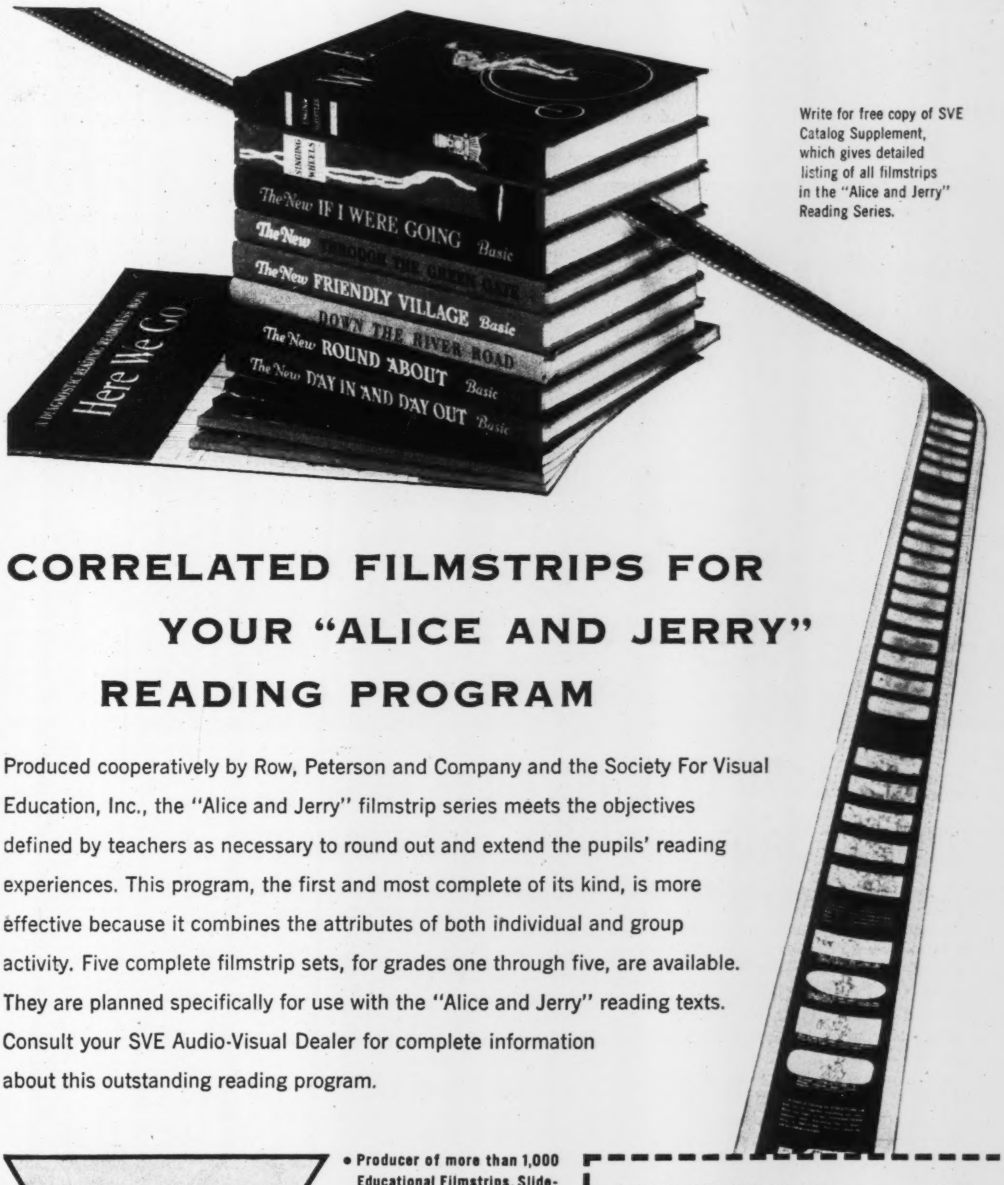
The teacher who sent these in expressed her surprise over the descriptions the children wrote. She said it was her most significant language lesson of the year. Perhaps that gives you an idea.

The pictures below show two men who have worked for many years in our composing room,* Frank Kramer *and* DeWitt Bryant. *Mr. Bryant has been with us for fifty-six years. Mr. Kramer came with our company a year later, but had worked for a firm that printed the magazine before we had our own presses. Both men are expert craftsmen and their many years of service are significant of their loyalty.

Both of them have watched a baby publication, started more than sixty years ago, grow into a full-size, hale and hearty magazine, and many a page bears their touch.

Mary E. Owen

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Slides and Films ARE NOT Supplementary Materials

CHRISTINE FRANCIS

SAYING that slides and films are not supplementary materials is a strong declaration, but I am ready to defend it. They are not *supplementary* materials but *fundamental teaching tools.*

For several years I had held what I believe to be the common point of view about them. To a casual observer I was a frequent user of audio-visual "aids," but actually my use of them was very poor. My classroom procedures were the same as before we had our film library, except that I now used an occasional film to enrich, demonstrate, or corroborate what had already been learned. Frequently the children seemed only mildly interested. I interpreted this to mean that I was using films as much as was reasonable.

Then, one breezy day last March we went to a near-by woods for our first walk of the season. The children came back enthusiastic and excited. They were full of questions and eager for discussion. After school I sat down to do some thinking of my own.

The class had been engaged in a completely audio-visual situation. Actual learning had unquestionably occurred. I decided to change my concept of audio-visual equipment and materials. I would treat them as basic tools of learning.

The next morning interest in the walk was still fresh in the children's minds. They wanted to continue their study of forest plant life. Rather than appoint a committee to locate text and library book references, I decided that films would be our first teaching tools.

From our own school film library, we began with the filmstrips *The Woods in Spring* and *Plants in the Park,* from the Eye Gate "Plants and Garden Series." After a second walk we also used the filmstrip *Life in Ponds, Lakes, and Streams,* from the Jam Handy "Water-Life Series."

I rented the film *The Growth of Flowers* (Coronet Films). The quality of photography in this film is especially good, and the children were amazed to see "in slow motion" the beautiful unfolding process that happens when a flower comes to bloom.

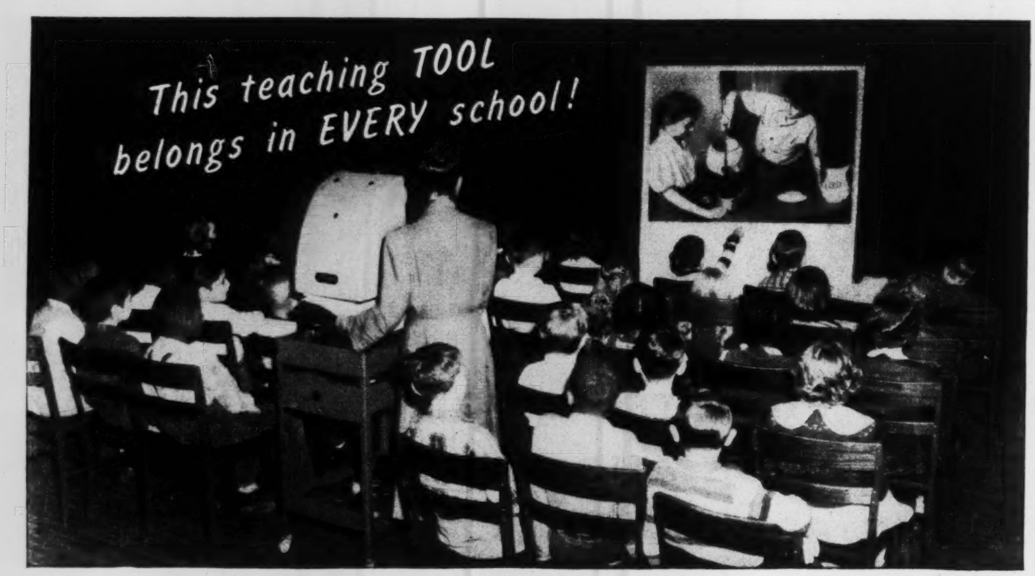
At the children's suggestion, we shared the film with others in an after-school showing.

By now our unit was well under way. We had a museum table filled with specimens from our field trips. One committee was nursing a common wild-flower plant in woods dirt before replanting it in the school garden. A group of boys had located some unusual fungus growths in a swamp area on a boy-scout hike.

A newspaper account of our unit prompted a neighboring school district to lend us a film, *Fungus Plants,* produced by Encyclopaedia Britannica. While much of it did not apply to our local area, this proved to be an asset for it broadened the children's interest. On the strength of this broadening interest I rented two films of the "Living Forest Series" (Encyclopaedia Britannica Films): *Forest Grows* and *Forest Produces.* (I had hoped to secure also *Forest Conservation,* another of the series, but it was not available then.) These films, in full color, were produced by the Conservation Foundation. They provide excellent material for a unit on forest life. They contain examples of how nature maintains its balance and how the life cycle is sustained by the seasonal changes.

By now you may wonder whether we used books at all. I believe that the class carried on the most generally motivated research of any time during the year. After seeing the films the children turned normally to research books to have their questions answered in further detail.

I've learned my lesson. From now on, films and filmstrips are part of my fundamental teaching equipment. The children are seeing fresh material, not mere illustrations of something they already know about. And every teacher can have this same satisfying experience in her own class.



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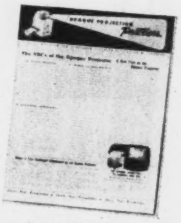

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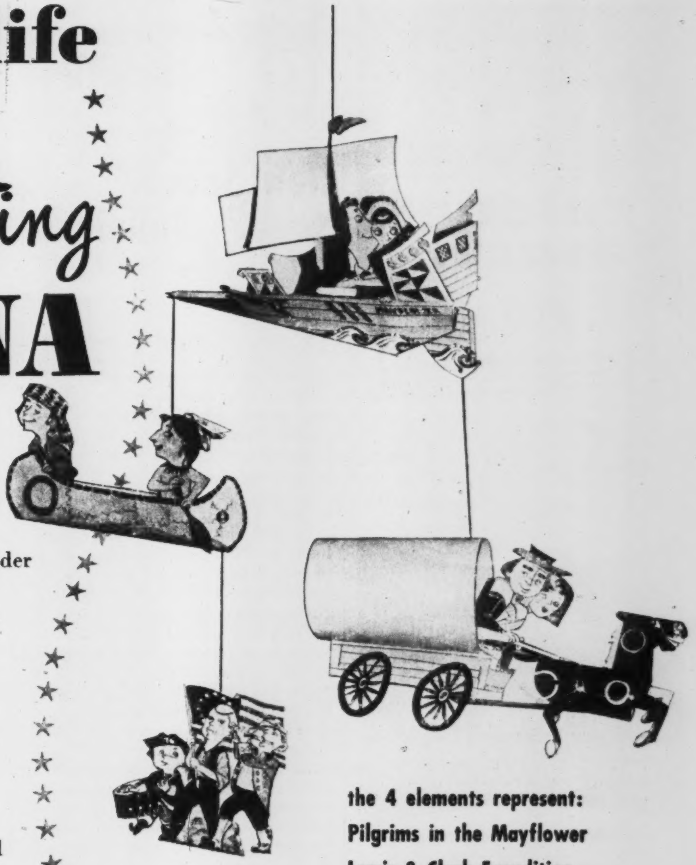

The resourceful Chinese originated the mobile; Alexander Calder spearheaded the movement to develop and popularize it as a sculptored art form; and now you can use fascinating and instructive mobiles right in your classroom to dramatize American history.

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Audio-Visual Facilities and New School Buildings

IS THE new school in your community being built according to modern trends in audio-visual education? Or, just as important, is the present school going to be remodeled so that each individual classroom is also an ideal projection room?

No. 1—Classrooms will help you to find out. It is the first booklet of a series put out by the Department of Audio-Visual Instruction of the N.E.A., under the general title "Planning Schools for Use of Audio-Visual Materials."

Although natural lighting is considered of prime importance in school engineering, the authors point out that light *control* is also important when using slide- or motion-picture projectors. The kinds of light control are listed with advantages and disadvantages cited in each case. This includes relative efficiency, fire resistance, cleaning problem, and comparative expense for installation and maintenance of draperies, roller shades, Venetian blinds, and several other light controls.

In addition to light control, the booklet considers various other questions that should be answered before building or remodeling. How are the rooms to be ventilated? Which projection screen gives the best reflection without distortion? How far from the screen should the projection apparatus be set up? What kind of projection stand is desirable?

Since modern audio-visual equipment is run by electricity, an adequate number of electrical outlets should be installed. Provision for the installation of television, a likely prospect for classroom teaching, should be included in any building schedule today.

For the visual field, *No. 1—Classrooms* lists display facilities such as chalkboards and tackboards which are and will continue to be important in visual education.

As a summary, the booklet gives suggestions about where to ask for helpful advice to supplement that of local teachers and supervisors. In addition, a list of companies producing and distributing light-control materials and equipment is helpfully provided.

If you would like a copy of *No. 1—Classrooms*, write the Department of Audio-Visual Instruction, National Education Association, 1201 16th Street, N.W., Washington, D.C. A copy costs one dollar. Several copies, for distribution among school-planning or building committees, can be obtained at a discount.

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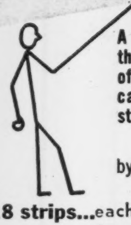

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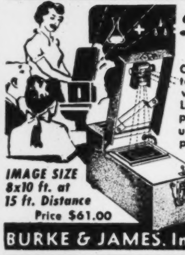

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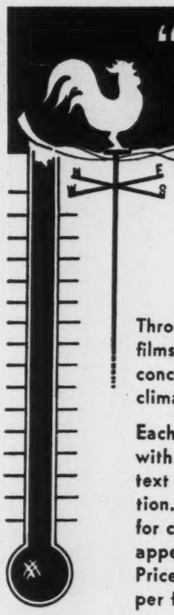
2. Projects may be in the field of either art or handwork.
3. All entries must include at least four samples of the children's work and a description of the project—not less than 100 words; not more than 500.
4. All entries must be postmarked by midnight, March 31, 1953.
5. All manuscripts and submitted material become the property of THE INSTRUCTOR; but samples of children's work will be returned after use if requested. Return postage should be sent if you wish the material returned. No material will be used without proper payment.
6. The entries will be judged upon the basis of (1) intrinsic values to be gained from the project; (2) suitability for publication; and (3) art quality of the children's work.
7. Decisions of the judges will be final. In case of ties, duplicate prizes will be given.
8. Address all entries: Instructor Art Contest, THE INSTRUCTOR, Dansville, New York.

For the original contest announcement and further details, see page 1 of the February 1953 issue of THE INSTRUCTOR.



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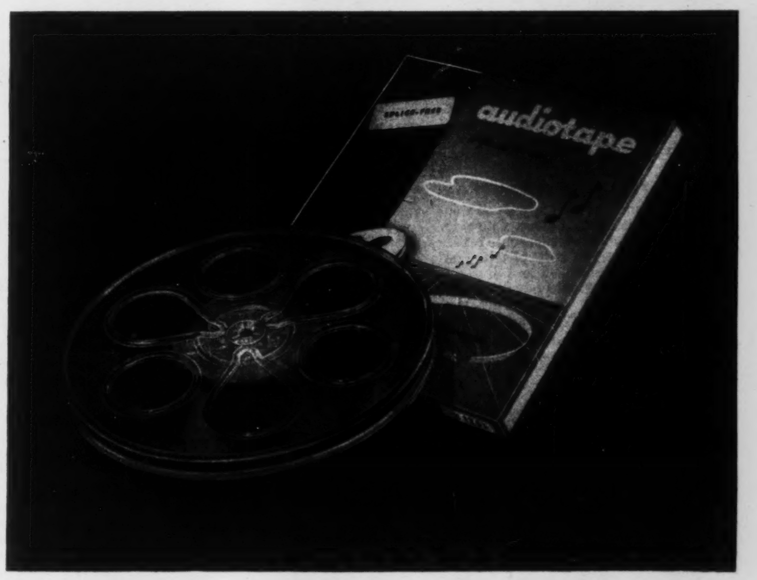

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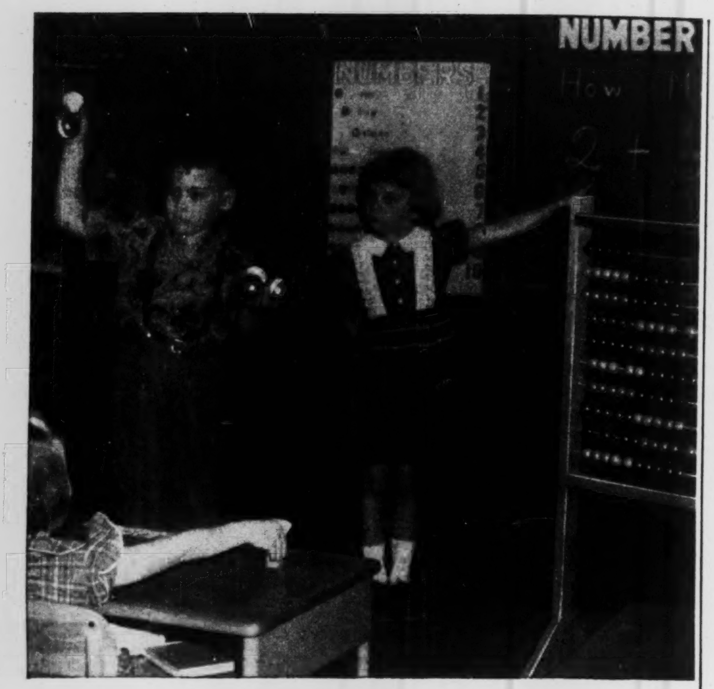

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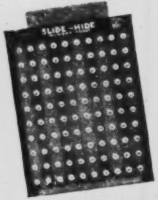

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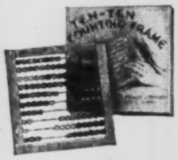

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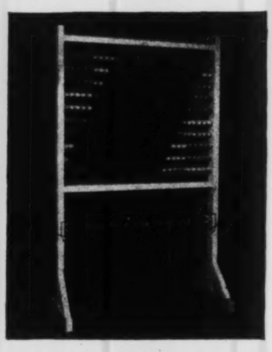

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Let's Laugh

The bright remarks that children make are a source of pleasure to all of us. Do you know an amusing one? Send it to us, and if it is published, we will pay you one dollar. All items should be typed or written in ink, one item to a sheet. Your name and address should appear on each sheet. Be sure to use your own first name. Mail all items to: Let's Laugh Department, THE INSTRUCTOR, *Dansville, N.Y. Contributions for this column cannot be acknowledged nor can they be returned if we are unable to use them. However, items not heard from in six months may be considered rejected.*

"Look at the birthday presents Mommy and Daddy gave me," Ann said to her playmate.

"I don't get much for *my* birthday, because it comes the day before Income Tax," replied Larry, unhappily.

AMELIA DOCTOR
Denver, Colorado

My third-graders were asked to fill in the blanks on their papers.

"May we write the nickname for March?" Janis asked.

DOROTHY TRUAN
Fountain City, Tennessee

My five-year-old nephew was riding with me on a rough dirt road, and I remarked to him, "Isn't this a terrible road, Alan?"

"It's just like hiccups, isn't it, Auntie?" he replied seriously.

ANNETTE NELSON
Negaunee, Michigan

Manuscript writing comes before cursive. One day I heard my first grader Tommy tell a friend, "We make our letters all loose. We don't have together writing yet."

JOSEPHINE GARDNER
Sunnyvale, California

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Alaska—Inside Passage, Kodiak Island, Seward, Anchorage, and Sitka. July 21—August 14 ....($503).
Mexico—Laredo, Monterrey, Quadalajara, Uruapan, Mexico City, and Taxco. July 22—August 22 ....($314).
Western Europe—by air, touring eight countries by motor coach. June 19—August 8 ...($1196).

For further information write:
A. B. ROBERTS, Tour Coordinator
Western Illinois State College, Macomb, Illinois

FILMS You Can Show in Your School

Recommended by

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Curriculum Consultant,
Washington School,
Mount Vernon, New York

MIRACLE OF THE MEADOWS—19 min., sound; black and white; sale or rental. Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28; produced in 1952.

This is a complete film on milk production. It reveals how the milk from the farm reaches the modern home. Included in this film are the production, processing, and distribution of pasteurized milk. The film also reveals how the government controls milk production, pasteurization, butterfat and bacteriological tests. The film gives reasons and explanations in addition to mere facts. This social-studies film is suitable for the middle- and upper-elementary grades.

WATCH MR. WIZARD—30 min., sound; color. Based on the Cereal Institute and National Broadcasting Public Service Television Show. Cereal Institute, Inc., 135 S. LaSalle St., Chicago 3; produced in 1952.

Teachers will be impressed with the number and variety of ideas and experiments in this unusual science film.

For the first time, pupils can see an actual reproduction of a television network public service educational program. The aim of the program is to present the "mystery and magic of science in everyday living" in such an interesting and entertaining way that the boys and girls viewing the show can be stimulated to explore further the wonders of science that surround them in daily life. Experiments are performed that children will be able to do later in the classroom or at home. This film is for intermediate and upper-elementary grades.

RUMPELSTILTSKIN, THE GOLDEN AX, SLEEPING BEAUTY—1 reel each; black and white. Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.; produced in 1952.

Fairy tales belong to every child. They are of special significance and importance to their imagination.

These three tales, two from Grimm and one from Aesop, are forceful in their simplicity, and enduring in their universality. They are the eternal heritage of childhood. Beautifully produced and directed, these oft-told dramatic episodes become alive, with real actors (not puppets) performing in colorful settings. The awakened princess, the wicked dwarf, the honest woodsman, spell excitement and adventure for children. They point up sound morals and give a sweep to the imagination. Children will redramatize the scenes, look for clues in illustrations, and undertake further reading. These films are suitable for the primary and middle grades, for they enrich reading and the language arts, and they stimulate the imagination.

THE CARE OF ART MATERIALS—1 reel; sound; sale or rental. Young America Films, Inc., 18 E. 41st St., New York 17; produced in 1952.

Art is a medium of expression which is a must for all children.

This is an all-animation film. It is especially designed to promote greater interest and care in the handling of art materials. Children are shown the use of materials, and where and how they should be kept. Suggestions are skillfully brought in concerning the need for economy of materials, and the consequences of carelessness. A variety of art materials is shown, with children illustrating how each might be used. This film for primary grades stimulates language expression and art understanding, and emphasizes learning by doing.

OUR TOWN IS THE WORLD—1¼ reels; black and white; sale. National Film Board of Canada. Distributed by Sterling Films, Inc., 316 W. 57th St., New York 19; produced in 1952.

We talk a great deal about our country being a melting pot where all nationalities mingle to become Americans. Here is a film which gives children an opportunity to see how our democracy works. It attempts to portray a lesson. Some youngsters from different parts of the town discover that they can get along together. They like to play together and thus they begin to understand each other. From this understanding develop faith and trust in each other. Their understanding replaces ignorance and intolerance. This film, suitable for social studies, guidance, and language arts, is recommended for the upper-elementary grades.

MARY HAD A LITTLE LAMB—1 reel; sound; color and black and white; sale. Coronet Films, Coronet Building, Chicago 1; produced in 1952.

Reading and expression are most necessary for the children in the primary grades. It is their world of action. Here is a film that endeavors to give our little ones the avenues that evoke creative expression.

It is the traditional poem about Mary and her little lamb, reenacted with real storybook flavor, and will enthrall your primary-grade pupils. Developed in a charming live-action style, the delightful story unfolds to create a fine background for reading, memorizing, singing, and youthful art activities. It is most suitable for the primary grades.

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Educational Travel Courses for Teachers, a 48-page book, is the most comprehensive and authoritative treatment of this subject ever published. The manuscript on which it is based has been accepted by Cornell University as a thesis for the Doctor of Philosophy degree. The author has assisted in preparing the condensed version.

Nancy Jean Wilcox

In gathering data on 102 colleges offering educational travel courses from 1946 through 1951, Miss Wilcox conferred personally with teacher travelers, staff members of colleges, officials of Departments of Education in twenty-two states, and representatives of travel bureaus and transportation companies. She also sent letters and questionnaires to faculty travel leaders and administrators in colleges, and consulted all available references. In 1949 and 1950 she herself served as an assistant to directors of travel courses.

As student and teacher, the author has been identified with New York State since 1940. She was awarded the Bachelor's and Master's degrees by the State College for Teachers at Albany, taught English and dramatics in Warrensburg Central School, and served as instructor and director of radio at Oneonta State Teachers College. At Cornell, during 1950–51, she was an assistant in the university's teacher-training program. She is now vice-principal of the Junior-Senior High School at Cortland.

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Why not offer to exchange a reel of tape? In your recording, you could describe your school, community, and the surrounding territory. The children will enjoy making it and other schools will like to receive it. In exchanging tape, be sure to tell the speed at which you recorded.

Georgia.—My fifth-grade pupils and I should like to exchange letters, cards, souvenirs, and so on, with pupils from other states in the United States, Canada, and any foreign country. Address all mail to: Mrs. Walter Smith, Banks Stephens School, Forsyth, Georgia.

Kansas.—Our hobby club with members in the sixth, seventh, and eighth grades would be interested in exchanging letters and ideas with other pupils. Our special hobby is collecting pencils with names and advertisements imprinted on them. We shall be very glad to exchange pencils with anyone who has a pencil collection or who would like to start a pencil collection. Address all mail to: Mr. Clarence Condra, Jr., Hobby Club Sponsor, Protection, Kansas.

Michigan.—My pupils in grades one to eight and I should like to exchange letters, post cards, and ideas with pupils and teachers anywhere. We live eighteen miles from Lansing, the capital of our state. Address all correspondence to: Miss Marya Jones, Krepps School, 2845 Center Line Road, St. Johns, Michigan.

New Mexico.—My seventh-grade pupils in social science and I should like to exchange letters and picture post cards with seventh grades in other parts of our country or our possessions. We live in the Rio Grande Valley of southern New Mexico—an irrigated region. Our particular section is called the Mesilla Valley and our school is located in the Gadsden Territory. Address mail to: Mrs. Edith Donaldson, Gadsden Junior High School, Anthony, New Mexico.

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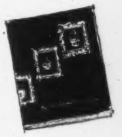

TRADITIONALLY, May Day belongs to children. The beautiful ceremonies of the day—May baskets, the Maypole, and others—help children learn one of the most important lessons of life: how to be a friend.

There is a growing need to revive the true meaning of this day for our American children—and so more schools than ever are observing May Day celebrations. Here, in time for this year's plans, is a book to help you plan a school May Day celebration. It was prepared especially for teachers by the makers of Hallmark Cards.

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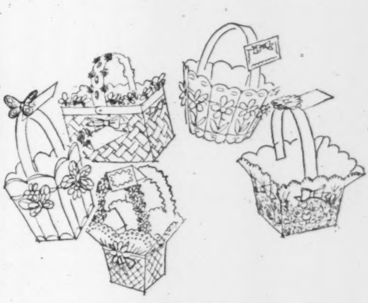

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THE INSTRUCTOR Textbook *SUPPLEMENT*

How Textbooks Serve the Modern Curriculum

MAURICE R. AHRENS

THE value and the significance of any teaching aid used in the instruction of children depends on how well it serves to realize the immediate objectives of the learning experience and in turn the objectives of education. During the past half century there have been changes in the purposes of education. There have also been changes in curriculum and in the function of textbooks.

In the past, education was concerned primarily with passing on, from generation to generation, systems of knowledge which accumulated in our developing, changing culture. At the same time, skills necessary to acquire this knowledge were taught—skills which are commonly referred to as the three R's.

It was generally believed that the knowledges "learned" would be recalled and used when a situation arose requiring their use. These concepts have since been refuted through research studies in the retention and transfer of training.

Brooner Studio

As director of the Division of Curricular Services for the public schools of Corpus Christi, Texas, Dr. Ahrens can speak with authority when he evaluates textbooks in relation to the elementary curriculum.

Most educators today would agree that our major purpose in education is to preserve, develop, and improve democracy as a way of life. We believe in, and are dedicated to, the democratic ideal. The realization of this ideal is a great challenge to education. Democracy as a way of life is a way of behaving. In other words, the quality of democratic living depends upon an individual's attitudes, habits, social skills, ideals, interests, appreciations, ways of thinking, and other behaviors. It follows then that the function of modern education is that of helping children develop those behaviors which are in harmony with the democratic idea.

How can we help young people develop and change their attitudes and behaviors? Although we know that there are a number of ways, the most feasible one to use in the classroom is that of helping children solve problems which are meaningful to them as well as problems which society is demanding that they solve. These would include personal, personal-social, social-civic, and economic problems. When a problem is solved, something usually happens to the individual who effects the solution. An attitude or behavior may be changed, a new behavior developed, or a behavior already acquired may be fortified.

The new concept of the function of education has had a marked impact upon the instructional program. The trend, particularly in elementary education, has been toward basing learning activities upon the life experiences of the children. The modern curriculum, then, is one based upon the problems of children and society that are meaningful and significant to boys and girls.

Facts are still important because problems cannot be solved adequately without them. However, they become means to an end rather than ends in themselves. The three R's are still indispensable because they are the tools which are needed in order to solve the problems.

Function of Textbooks

Even though a great variety of learning aids has been developed and used in the last fifty years, the textbook still continues to be the principal resource of teachers and pupils. Although some school systems have developed courses of study or teaching guides to determine curricula, the majority have curricula that are determined by the textbooks which are chosen. Since this situation exists, textbook authors and publishers are assuming a grave, far-reaching, and significant responsibility. This statement is made with full recognition that textbook authors and publishers are willing and anxious to provide the kind of learning material that teachers want.

In recent years it has been very encouraging and gratifying to notice a definite trend in textbooks toward organization and content based upon the life experiences of children, and the problem approach to learning. Although there is still room for improvement, these changes provide assurance that authors and publishers are cognizant of the trends in modern education.

When the problem approach is used, the procedures involved demand the use of a variety of resource materials. While textbooks may provide basic information, it is important that children become adept in tapping every available resource. Hence library and reference materials, audio-visual materials, field trips and excursions, personal interviews, and other resources should play an important role in learning experiences.

Improvements

There have been a number of improvements in textbooks which are designed to make them more serviceable.

One needs only to compare a textbook of twenty-five years ago with one of recent copyright to recognize the increased appeal to children which has been effected through color, beautiful illustrations, clear-cut line drawings, and attractive format. Many of our modern textbooks are comparable to the best trade books, magazines, and other published materials.

More and more textbooks are being written, either entirely or in part, by classroom teachers and educators who are in close touch with the classroom. In the past, textbooks were written mostly by college professors, many of whom were not conversant with trends in education at the elementary level.

Arithmetic books in the past were largely concerned with the manipulation of abstract numbers. Many textbooks today recognize that the goals of arithmetic instruction are reasoning and problem-solving. Hence the modern arithmetic textbook is usually organized around problems which are meaningful to children. Today the problems often fall within the context of an experience unit which can be developed by the teacher and the pupil. Drill in abstract numbers is incorporated so that there is no question about the "means" and the "end."

Many language-arts series are based upon life-experience units through which the communication skills are taught, rather than being organized with the oldtime detailed, atomistic, grammarial approach.

Many readers contain stories which are intimately related to the pupils' daily lives. The stories provide an opportunity for teachers to help children change their behavior, through relating the stories to their everyday experiences and problems. Although there is need for improvement in the problem approach in textbooks, progress has been made.

Teachers' manuals, when properly used, have made excellent contributions to the improvement of teaching. Many manuals are written from the point of view of the modern philosophy and objectives of education, and attempt to help the teacher adapt the material in the textbooks to these purposes. For example, one such manual in reading provides help to teachers in applying stories to the life experiences of the children, thereby helping boys and girls change their behavior.

In addition, some publishers issue bulletins periodically which are designed to supplement their textbooks.

(See next page)

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How Textbooks Serve the Modern Curriculum

(*Continued from preceding page*)

These bulletins include descriptions of successful teaching practices, further suggestions for the use of the textbooks, articles by leaders of education, listings of supplementary materials, and other suggestions. Most teachers feel that the bulletins are helpful in improving their work with children.

Further Improvements

If textbooks are to fulfill their function in the modern curriculum, additional improvements should be made in the development, organization, and content. Let us examine a few possibilities for changes.

More attention needs to be directed toward providing for individual differences. In first-grade reading, most textbooks have made provisions for variances in the growth of children through providing preprimers, primers, and first-grade readers. However, in the second grade usually only one reader is available, and the assumption is that all children are ready to read in a second-grade reader. This assumption is false, of course, and the teacher is faced with several alternatives. He can use the first-grade materials with retarded pupils, or he can progress slowly in the second-grade reader. Neither alternative is conducive to satisfactory learning. It is true that a teacher can and should carry on experience reading with children and also use library and supplementary materials, but it is also true that textbooks could materially assist teachers by supplying materials which provide for the differences in reading ability and interests of children.

Another example of failure to recognize individual differences is found in arithmetic textbooks. Any teacher knows that whatever the grade level or group of children, it is impossible to teach all of them the same skill or concept at the same time. Yet, most arithmetic series are based upon the assumption that after a review in which all participate, all children are then ready to learn the same concepts and skills. In the first place, a review for all fails to recognize individual differences, in that some pupils do not need to review. Secondly, a textbook which does not provide materials for the teacher to begin at the varying skill achievement levels of the pupils does not contribute to good instruction.

Textbooks should be planned to deal more adequately with the life experiences and problems of children. Although there has been improvement in this approach, the content in far too many textbooks is still based on sequentially, logically organized subject matter. There is great need for bringing together research studies of the problems of children and the problems of society with which children must be concerned. There is also a need for further studies to identify the interests, problems, and concerns of children.

Problems cannot be solved adequately without facts, and therefore the problem approach does not do away with subject matter. Since the processes involved in problem-solving permit each learner to weigh the facts and draw his own conclusions, a new technique of writing is desirable. This would include presenting all the available facts without prejudicing the learner so that he could carry on his own evaluation, draw conclusions, and determine a plan of action.

More teachers should be planning, organizing, and writing textbooks. This is especially desirable where the content is based upon the life experiences of children. There is no substitute for the intimate day-by-day relationship that teachers have with their pupils, which provides an awareness of, and sensitivity to, the interests which are meaningful to boys and girls. By capitalizing upon the resources of teachers, textbooks can be developed which function as they should in the modern curriculum.

Textbooks, teachers' manuals, and other resources provided by publishers should give teachers more help in carrying on an enriched program. For example, more could be done by suggesting the wide variety of resources to use with the textbook in planning and developing a learning experience. These would include audio-visual materials, other textbooks, library and reference materials, excursions, interviews, speakers, and the like. Since it is generally recognized that experience reading is an excellent technique for beginning as well as retarded readers, textbook manuals should help teachers in using this approach, showing how stories in readers may be used to supplement the learning situation. Most arithmetic in daily living is done mentally, yet the arithmetic textbooks usually fail to put adequate stress upon mental solution of problems. Nor do they help teachers plan such experiences with children. Another kind of assistance needed is in the area of teacher-pupil planning. Where textbooks are developed primarily from the informational approach, there is a need to relate the information to the child's life experiences.

Since the goals of learning in the modern curriculum are democratic behaviors, textbooks and teachers' manuals should help teachers anticipate what behaviors can be developed through any given learning experience, and to evaluate the growth of children toward democratic attitudes.

SOME NEW TEXTBOOKS

for Use in Your Class

Selected and Reviewed by RUTH M. NORTHWAY

Reviewer of Texts and Professional Books for The Instructor

ROUNDABOUT AMERICA SERIES

By Lois Lenski

The two books in this series, **Peanuts for Billy Ben** and **We Live in the South** furnish excellent supplementary reading material for the social-studies program. The stories, written "on the spot," will make the lives and work of people in Virginia, the Carolinas, and Louisiana "come alive" for readers. *J. B. Lippincott Co.*

GEOGRAPHY OF MANY LANDS

By McConnell and McGuigan

This fourth-grade geography in the "Rand McNally Social Studies Series" is written in simple narrative style with attractive, useful pictures, simple maps for beginners, and simple geographic content. Accessory materials include a workbook and teacher's manual and key. Content includes jungle lands, along the blue Mediterranean, desert life in ancient Egypt, the high region of Switzerland, and the Land of the Midnight Sun. *Rand McNally Co.*

WORKING WITH NUMBERS SERIES

By Benbrook, Foerster, and Shea

The two books in this series are based on the "meaning" theory in arithmetic. They are filled with a variety of effective exercises, color illustrations, and additional activities for slow and fast learners. Teacher editions accompany the texts. *The Steck Co.*

COME AND SEE, COME AND COUNT, and COME AND HEAR

By Leila Armstrong

These three workbooks provide an unusual variety of functional experiences in visual discrimination, number concepts, and ear training, all of which are basic aspects of a readiness program. A teacher's guide is included. *Follett Pub. Co.*

HEROES OF OUR AMERICA

By Southworth and Southworth

This is a book in the "Iroquois History Series," about real people who are important in our country's history. Among these patriots are Columbus, William Penn, Daniel Boone, Franklin, Hamilton, Jefferson, Jackson, Whitney, Audubon, Stephen Foster, Carver, Roosevelt, and others. Excellent illustrations help the reader to recreate the life of these long-ago times. *Iroquois Pub. Co.*

COME WITH US

By Odille Ousley

This is the first book in a series of "Enrichment Readers" planned to correlate with the "Ginn Basic Reader Series." Written at the preprimer level, it precedes the primer, *The Little White House*. The content will easily correlate with a unit on The Family or The Community and the illustrations are filled with many ideas for discussion. *Ginn and Co.*

MUSIC THE WORLD SINGS

By Wilson, Leeder, Gee, and Greer

This collection of well-known songs will interest boys and girls of the upper-elementary level. Musical programs with narration are suggested for assembly and festival programs and interesting dances suited to certain songs are included. Illustrations are by young artists of high-school age. *Silver-Burdett Co.*

WINSTON ARITHMETIC SERIES

By Brueckner, Merton, and Grossnickle

This series contains functional experiences for the development of number concepts. The visual presentation of processes and their logical development help children to understand numbers. Games and practice materials which children can make are provided. Titles include: **Seeing Numbers, Finding Numbers, Discovering Numbers, Learning Numbers, Exploring Numbers, Understanding Numbers, Thinking with Numbers, Knowing about Numbers.** *John C. Winston Co.*

WINDOWS ON THE WORLD

By Russell and Gunn

This is the latest in the "Ginn Basic Reader Series" written for the upper-elementary level. The content deals with adventure, sports, foreign lands, and the "growing up" problems which are suited to the interests of this age. Illustrations in color enhance the text, and suggestions for free reading are given. *Ginn and Co.*

THE BASIC LANGUAGE PROGRAM SERIES

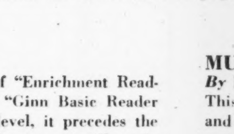
By Monroe, Artley, Gray, and Swan

In this series, handwriting, spelling, and oral and written expression are closely interwoven. Specific skills are listed in each area and an excellent variety of exercises is planned for their development. A teacher's edition helps teachers to use this material effectively. The books, each of which is entitled **We Talk, Spell, and Write**, include two for grade 1, two for grade 2, and one for grade 3. *Scott, Foresman & Co.*

COWBOY SAM AND PORKY

By Edna Walker Chandler

This is one of the "Cowboy Sam Series," so popular with children. Written on primer level, yet interesting in content to nine- and ten-year-olds, it fills a need of many teachers who are looking for material to interest readers with low ability in reading. The vocabulary is confined to 89 words. *Beckley-Cardy Co.*



BUILDING HEALTH

By Dorothea M. Williams

This text, designed for the upper-elementary grades, poses four questions, "How can you help your body in its work?" "How can you make the most of yourself?" "What does growing up mean to you?" and "How can you act your age?" Sources of films and pictures are given. A guide at each chapter end offers interesting projects and study checks on the factual information. *J. B. Lippincott Co.*

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The Place of TEXTBOOKS *in the - - -* *SOCIAL-STUDIES CURRICULUM*

F. A. Leitch

Inspector of Public Schools, Essex County, Ontario, Canada

Before the use of textbooks in a social-studies program can be intelligently dealt with, we shall need to discuss a few of the factors involved. These factors have to do with the way a classroom is organized and conducted, and the conditions that we as educators consider essential to a good learning situation.

Skills and Attitudes

We shall assume, first of all, that the acquiring of desirable skills and attitudes by the pupils is more important than the memorization of factual data. We must not fall into the common error, however, of believing that these processes need be mutually exclusive. Experience has shown that where conditions are most appropriate for children to acquire the desired skills and attitudes, a satisfactory amount of factual material is also retained. It has been made apparent that when undue importance is placed upon the memorizing of facts, much less progress is made in acquiring these important skills and attitudes.

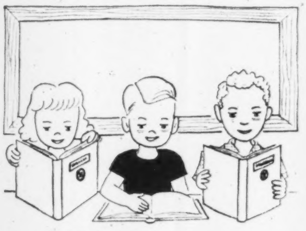
We are implying, then, that a knowledge of relationships and of cause and effect is vastly more significant to a child than the knowledge of quantities of detailed, unrelated facts, names, places, and incidents.

It is being taken for granted, also, that learning is more extensive when pupils may plan and work together under expert guidance than when they must work individually and independently all of the time.

We believe that a child is better prepared for active citizenship when the school offers him the opportunity of practicing democratic procedures. A school can begin to accomplish this most effectively by providing an extensive variety of materials. Then it must assist the pupil to gain skill in using them so that he may be able to locate information quickly and accurately, gain efficiency in analyzing and comparing data, and form considered opinions.

In addition to helping a pupil form good work and study habits, the school and its teachers must assist him to acquire adeptness at recording and reporting, and to assume an active and effective part in group activities. Social studies should aid the pupil through practice to understand the democratic way of life. Such an understanding will include respect for peoples and individuals, for personal and public property, for our material resources, for majority decisions, and for vested authority.

There are adequate research findings to support the abovementioned assumptions. An examination of curriculum guides will reveal many of them listed among the major objectives in teaching the social studies. It is on the basis of such findings that the use of textbooks will be discussed in this article.



NOT THIS ---

The Textbook's Role

A textbook is of value in a social-studies program only to the extent to which it assists in the achievement of predetermined goals. A study of the methods employed over a period of years reveals a decided trend away from the use of a single textbook and toward an extensive and more profitable use of many types of reference materials.

At one time it was the custom for teachers and pupils to be assigned a textbook which covered a prescribed course and which the pupils were expected to memorize and to be able to recite. It was the duty of the teacher to add to the text from her own supplementary reading for the purpose of motivation and for sustaining interest.

Gradually it became the custom to provide the children with accessory material. Most of the books, however, were written for adults and were unsuitable to all pupils except those of advanced reading ability.

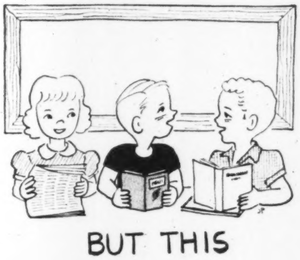
Eventually teachers were given the choice of a textbook, usually from an approved list. Bibliographies of reference books for the use of teachers and pupils were furnished. Books began to appear in greater and greater numbers which contained some attempts by the authors at vocabulary control.

A further step, and one that should demand our greatest attention, is to employ a system where no one book is designated as a text. All printed material that pertains to the subject, in whatever form it appears, is considered as reference material. This plan lends itself well to pupil research and to the operation of classes in groups.

Since in recent years both the variety and quality of publications in the social-studies field have continued to improve, it would appear that an arrangement which permits children to become closely acquainted with a large number of good books is logical and desirable. It should be noted that the words "textbook" and "reference" as used in this connection are synonymous.

The Teacher

Although the transition in the use of textbooks has changed the role of the teacher, the necessity for competent teaching has in no way diminished. Infinite skill is needed to conduct efficiently a class operating in groups on a research project. In addition to guiding the organization and keeping the pupil groups functioning smoothly, it is the teacher's responsibility to inspire the children and to keep their enthusiasm at a high level during the study.



She must be thoroughly familiar with a wide range of books and must know how to introduce them in such a way that the pupils will be eager to consult them. The skills involved in interpreting the complex data contained in many textbooks are extensive. The teacher requires a well-planned method of presenting them in a sequence that will facilitate their mastery by the class. It is her duty to assist the pupils in assessing their progress frequently and to direct them in their final evaluation of any project. This might well include the pupils' appraisal of the reference books used.

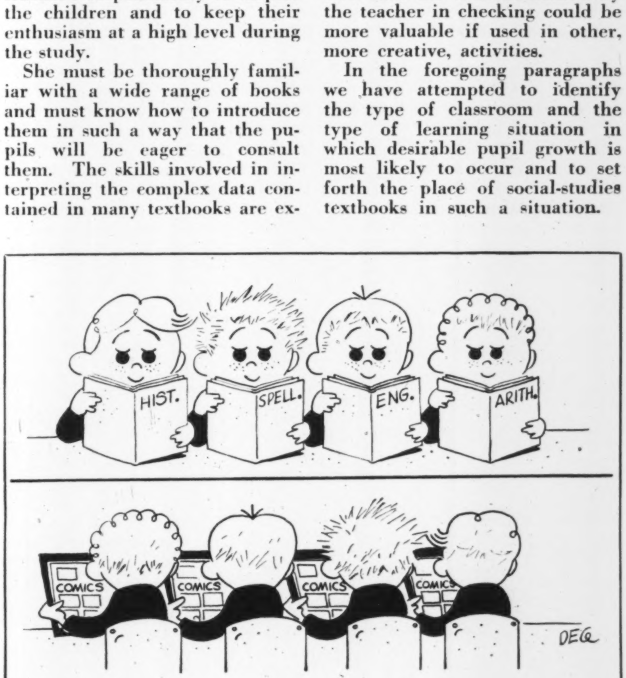
Types of Textbooks

The method of textbook use under discussion requires for its success a wealth and variety of material readily accessible to the pupils. This will include books of both fact and fiction, maps, charts, atlases, globes, booklets, encyclopedias, pamphlets, circulars, and folders. It is important when compiling this material to give attention to reading level, to insure that the reading difficulty of the printed matter extends over several grades.

Reference should be made to certain aids to the use of textbooks. Guidebooks accompany nearly every text. They are designed to assist teachers in making the most effective use of the text. They suggest a variety of activities, point out the sequence in which skills may be presented and expanded, and give suggestions for developing discussions on the main and related topics.

Workbooks are available, also to be used along with numerous texts. A majority of supervisors believe that workbooks are used too extensively and too promiscuously. It is their opinion that the indiscriminate use of workbooks does not assist materially in achieving the major goals of a social-studies program. They feel that the time spent by the pupils in completing many of the exercises and the time consumed by the teacher in checking could be more valuable if used in other, more creative, activities.

In the foregoing paragraphs we have attempted to identify the type of classroom and the type of learning situation in which desirable pupil growth is most likely to occur and to set forth the place of social-studies textbooks in such a situation.



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AMERICAN BOOK CO. BETTS BASIC READERS*† (Betts and Welch): *Take Off*, readiness; *Ride Away, Time to Play, All in a Day*, 3 preprimers; *Up the Street and Down*, primer; *Around Green Hills*, gr. 1; *Down Singing River*, gr. 2^1; *Over a City Bridge*, gr. 2^2; *Beyond Treasure Valley*, gr. 3^1; *Along Friendly Roads*, gr. 3^2; *American Adventures*, gr. 4; *Adventures Here and There*, gr. 5; *Adventures Now and Then*, gr. 6. THE MASTERY OF READING (Bailey and Leavell): *Worlds of Adventure*, gr. 7; *Worlds of People*, gr. 8. THE REALM OF READING (Barnes, Bessey, and others): *Doorways*, gr. 7; *Trails*, gr. 8.

BECKLEY-CARDY CO. SUCCESSFUL LIVING SERIES (Daw and others): *Busy Days*, preprimer; *School and Play*, primer; *We Live and Grow*, gr. 1; *Making Friends*, gr. 2; *Sharing Together*, gr. 3; *Ourselves and Others*, gr. 4; *Richer Living*, gr. 5; *Knowing Our World*, gr. 6. COWBOY SAM SERIES (Chandler): *Cowboy Sam and Porky*, primer; *Cowboy Sam*, primer; *Cowboy Sam and Shorty, Cowboy Sam and Freddy*, gr. 1; *Cowboy Sam and the Rodeo, Cowboy Sam and the Fair*, gr. 2; *Cowboy Sam and the Rustlers*, gr. 3. INTERMEDIATE READING SERIES (Sutton and others): *Brave and Glad*, gr. 5-6; *The World Is Wide*, gr. 6-8; *Trails Beckon*, gr. 4-5.

BOBBS-MERRILL CO. READING FOR LIVING SERIES*† (Burton, Baker, and Kemp): *Get Ready to Read*, readiness; *Don and Peggy, Come and See, Here We Play*, 3 preprimers; *Days of Fun*, primer; *Our Happy Ways*, gr. 1; *Meet Our Friends*, gr. 2; *Our Good Neighbors*, gr. 3.

FOLLETT PUB. CO. FIRST GRADE READINESS BOOKS (Armstrong): *Come and See; Come and Hear; Come and Count.*

GARRARD PRESS. THE BASIC VOCABULARY SERIES (Dolch and Dolch): *Folk Stories, Animal Stories, "Why" Stories.* PLEASURE READING SERIES (Dolch, Dolch, and Jackson): *Fairy Stories, Famous Stories, Old World Stories, Aesop's Stories, Bible Stories, Gospel Stories.*

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HOUGHTON MIFFLIN CO. READING FOR MEANING SERIES*† (McKee, Harrison, and others): *Getting Ready*, readiness; *Tip, Tip and Mitten, The Big Show*, 3 preprimers; *With Jack and Janet*, primer; *Up and Away*, gr. 1; *Come Along*, gr. 2^1; *On We Go*, gr. 2^2; *Looking Ahead*, gr. 3^1; *Climbing Higher*, gr. 3^2; *High Roads*, gr. 4; *Sky Lines*, gr. 5; *Bright Peaks*, gr. 6. *Tiny Toosey's Birthday* (LaRue), sup. reader, gr. 1.

LAIDLAW BROTHERS, INC. LAIDLAW BASIC READERS (Yoakam, Hester, and Abney): *We Go to School*, readiness; *We Learn to Read* and *The Reading Road*, 2 preprimers; *On the Way to Storyland*, primer; *Making Storybook Friends*, gr. 1; *Stories We Like*, gr. 2; *Children Everywhere*, gr. 3; *On the Trail of Adventure*, gr. 4; *The World around Us*, gr. 5; *From Every Land*, gr. 6.

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McCORMICK-MATHERS PUB. CO. BUILDING READING SKILLS (Armstrong and Hargrave): *Levels 1-6*, gr. 1-6. *Puzzle Fun*† (Greenlee and Dietrick), late kdg. or early 1st gr. *My Red Puzzle Book, My Blue Puzzle Book* (Greenlee and Dietrick), gr. 1.

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* Pupil's workbook available. † Teacher's manual or teacher's edition available.

boat, The Princess with the Dirty Face, 4 second-grade unit readers; *Susan and the Sheep, Robin Fly South, Sandy in the Green Mountains, The Cat Becomes Contented,* 4 third-grade unit readers.

NOBLE & NOBLE. *Adventures in Reading Readiness* (Wrightstone).

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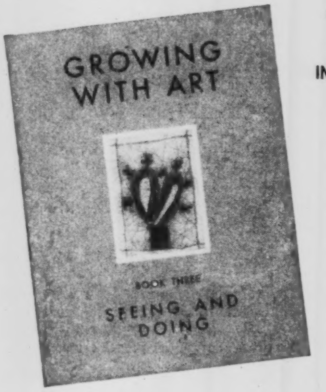

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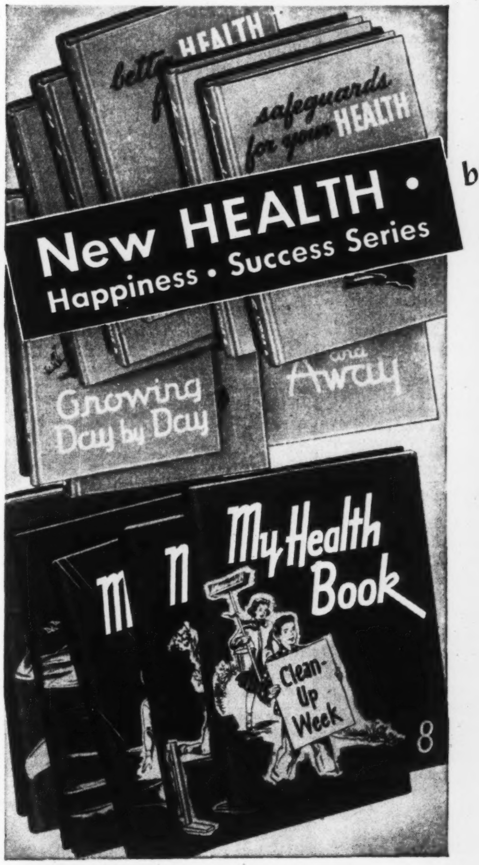

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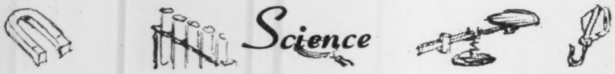

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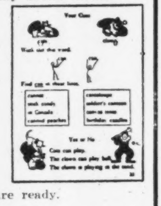

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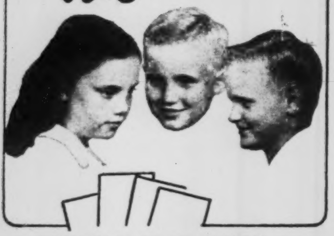

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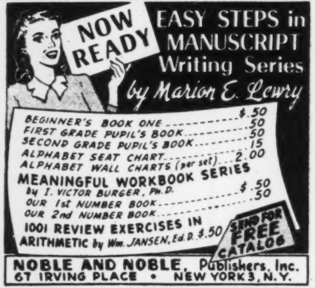

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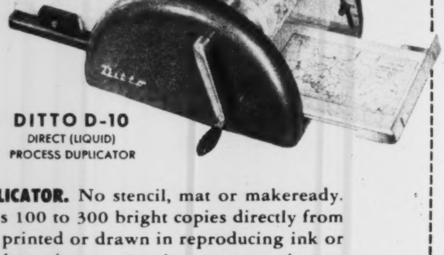

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"Blessed are the merciful,
They in grace shall grow,
And through God's eternity
They shall mercy know."

★

"Remember you are a lady before you are a teacher. In your pocket should be a pure Irish linen handstitched handkerchief."

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From the lesson on familiar animals —"A giraffe is sometimes called the camelopard, a word which means camel and leopard, since its head and neck resemble the camel and its body is spotted like the leopard."

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As THE old saying goes—"A Happy Child Is a Healthy Child." Laughter plays a very vital part in our everyday life, and this is particularly true in the classroom. It immediately creates a closer association of good fellowship between teacher and student, and establishes a harmonious atmosphere. With this basic beginning, the results, therefore, will be for greater interest and application.

All this has been proven to me over and over again on my trips overseas, entertaining our boys in the service. Bringing laughter and relaxation always tends to help them both mentally and physically. Children are affected in exactly the same way.

Lincoln possessed much charm and wit. He invariably interspersed his teachings with a bit of humor. Since the days in which he lived, due in a great measure to radio, motion pictures, and now television, children's sense of humor has skyrocketed to the point where they ofttimes compel us grownups to don our thinking caps.

I firmly believe that this added accomplishment has in no way detracted from their scholastic standing. Instead, it has been the means of giving them more confidence—resulting in quicker and keener minds.

Therefore, I repeat—"A Happy Child Is a Healthy Child." Add HUMOR to the classroom curriculum.

Jack Benny

DOING is LEARNING

in an Australian Kindergarten

Play is study for five-year-olds.

Bakers count cookies, too.

Pictures on this page were supplied by courtesy of the Australian News and Information Bureau.

THESE four- and five-year-olds in North Sydney, Australia, learn while they play, just as their American cousins do. Everyone is busy—building, counting, or having a party.

Arithmetic proves to be a very practical aid in doing things. Dough for cookies has to be mixed with measured ingredients and the finished cookies counted. Groceries are weighed and checked by the "grocer" and his helper. Knowing how to count and which number comes next is important when fishing for the right answer. The term "big boy" or "big girl" means more, too, when the children know just how tall they really are.

"You need just a few more, Judith."

Who knows what number this fish matches?

How tall is John?

THE KINDERGARTEN CHILD

Spring Is Here—A Program

Marguerite Hetzer

Kindergarten Teacher, Raub School, Allentown, Pennsylvania

Do your children beg for an opportunity to invite their mothers to come to school to share their experiences? If they do, you can be assured that an ideal home-school relationship exists. Parents are always welcome to visit our classrooms at any time, but there are special occasions when we like to have them all come to school, with a definite purpose in mind. Mothers and fathers not only have a chance to watch the children in action, but they have the opportunity to get acquainted with other parents and children. They acquire a better understanding of child growth and modern methods in guiding it.

Roberta was so enthusiastic about the kindergarten valentine party that she suggested all the mothers be invited. I told her it was a wonderful idea, but we would be so busy with our valentines that there would be no time left for entertaining guests on this particular day. We would remember her suggestion, though, and do something about it soon.

The days became very mild, and there was considerable discussion about the coming of spring. The stores began featuring spring displays and there was a Bunny Parade that delighted the little ones. Seizing the interests of the children, I used our story and music periods for the appreciation of songs, poems, and stories about spring. One story which particularly delighted the kindergarten was "The Story of the Easter Rabbit," in which Spring had to choose a messenger to tell the children that she had arrived. A number of animals were considered, but it was the bunny who was finally selected. The children soon learned several songs and poems and were asking for more. They wanted songs about birds and ducks and farmers and rain and butterflies.

The work period found the children busy making bunnies, ducks, flowers, baskets, and farms. They used their crayons, paints, scissors, paste, clay, blocks, books, and magazines. And they decorated the room with their work.

It wasn't long before they began to think of having a program. Together, we made our plans. What were we going to do, and when? The junior-high-school pupils (in whose building we are housed) were preparing a spring concert. We could hear them practice every day. So it was not surprising that the kindergarten wanted to have a concert. The boys and girls voted for the songs and poems they liked best, and I made a list. I arranged the selections so they would tell a story, and then we began to practice, just like the older children.

We decided to have our program two days before the Easter vacation began. I mimeographed the invitations, and each child decorated a cover for it. We folded a sheet of manila paper, 6" x 9", and the invitation was stapled inside. The songs suggested the decorations, and there were as many ideas as there were children. For the final rehearsal, we invited the first grade to be our guests. We found that we must not laugh at ourselves, or the audience would not understand us. We must all help to do the work, instead of relying on a few. Now we were ready for our mothers.

Our Program

1. *Comment:* The most popular bunny in America, some say, is Peter Cottontail.
Song: "Peter Cottontail."
(*Marianne brought a live rabbit. We had toy rabbits, Easter baskets, eggs, paper flowers, and paper hats for bonnets.*)
2. *Comment:* Perhaps the rabbits live together in Bunnyland.
Song: "Bunnyland."
(*We pretended to row a boat.*)
3. *Comment:* Here we are in Bunnyland. We can see the rabbits.

(Continued on page 80)

Good integration is exemplified by the bunny poem, song, and handwork suggested here. Children can cut the bunny from white outing flannel and staple yarn whiskers and felt eyes, nose, and mouth in place. A cotton-puff tail may be added when bunny is mounted.

Easter Surprise

Ruth Stephens Porter

Iffity-Sniffity came to stay
At the home of little Emily May.
He was a rabbit who had a red nose
And big bright eyes as pink as a rose.
When Emily patted his snowy white fur
Iffity-Sniffity never would purr.
One day she carried him out to the park;
A Scotty dog saw him and started to bark.
The new white rabbit wiggled his nose;
He felt safe in Emily's arms, I suppose.
She bought him a pen, gave him plenty to
eat—
Radishes, lettuce, and carrots sweet.
"I think you're cunning," said Emily May.
"I'm glad you came on Easter Day."

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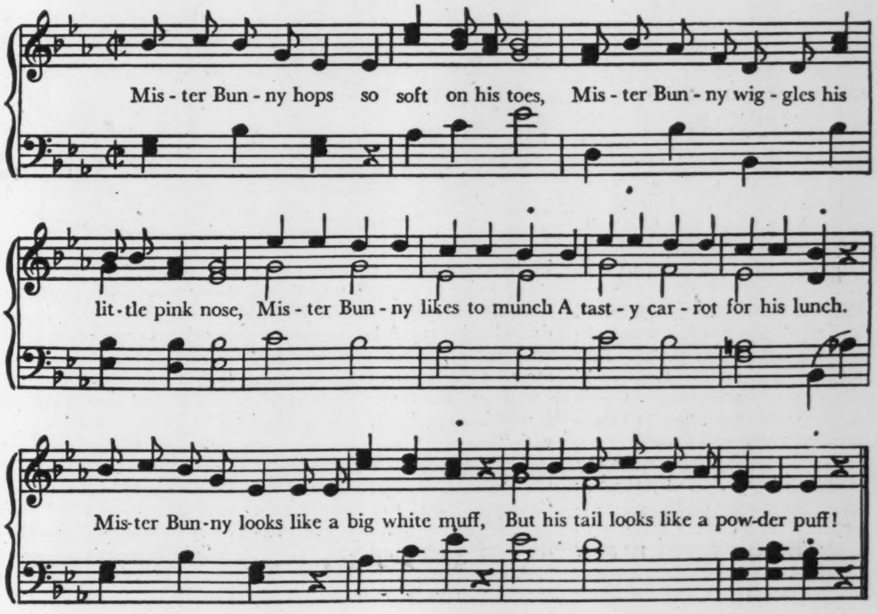
A Song about Mister Bunny

Words and Music by Elva S. Daniels


Mis - ter Bun - ny hops so soft on his toes, Mis - ter Bun - ny wig - gles his
lit - tle pink nose, Mis - ter Bun - ny likes to munch A tast - y car - rot for his lunch.
Mis-ter Bun-ny looks like a big white muff, But his tail looks like a pow-der puff!

KINDERGARTEN and PRIMARY STORIES

Michael's Friends

ROSE DOBBS

Illustrated by
Flavia Gág

Once upon a time there was a boy named Michael. He had a mother and a father and a little sister Nancy Susan. But he was lonesome. His mother was busy in the house all day, his father was busy at work, and his sister was much too small to play with.

So Michael decided to find a friend. One morning after breakfast he went out for a walk, and right on Nelson Avenue, in front of Sol's Barber Shop, what do you think he saw? A kitten. A little kitten with bright blue eyes and stripes of yellow and black.

"Good morning," said Michael.

"Good morning," said the little kitten. "Have you had your breakfast?"

"Oh, yes," said Michael.

"What did you have for breakfast?" asked the kitten.

Now Michael thought he would have some fun with the kitten and the Eating Game, so he said, "I had a kitchen table and four chairs for breakfast."

"Oh, my goodness!" cried the kitten. "Then you're not what I thought you were. I thought you were a boy. But a boy has orange juice and cereal and an egg and milk for breakfast. I know, because sometimes a boy saves some of his milk. Who knows?—he might find a friend that likes milk. A *boy* never eats kitchen tables and chairs. Only a grimpus does that."

The kitten sighed. "Oh, dear, I am so disappointed. I was looking for a boy to play with." And mewing, "Grimpus! Grimpus!" the kitten ran away before Michael could even *begin* to wonder what a grimpus was.

After lunch Michael went out for another walk. And just as he turned the corner of Nelson Avenue, in front of Ben's Super Garage, what do you think he saw? A puppy. A smoky-grey puppy, with one white ear and one black ear and a tail that wagged and wagged.

"Good afternoon, puppy," said Michael.

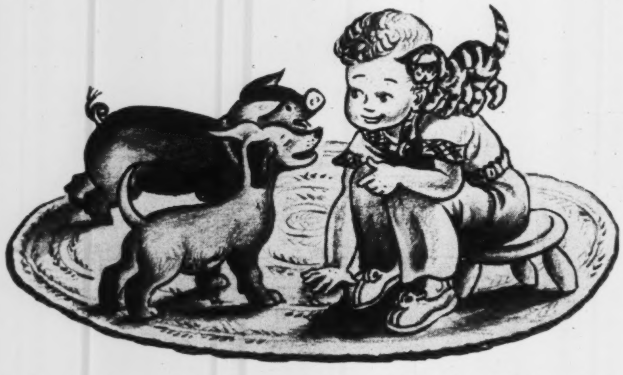
"Good afternoon," said the puppy. "Have you had your lunch?"

"Oh, yes," said Michael.

"What did you have for lunch?" asked the puppy.

Now Michael thought he would have some fun with the puppy, so he said, "I had a washing machine and a refrigerator for lunch."

"Oh, my goodness!" cried the puppy. His tail stopped wagging and his ears shot straight up. "Then you're not what I thought you were. I thought you were a boy. But a boy eats a lamb chop for lunch. I know, because sometimes a boy saves the bone. Who knows?—he might find a friend that likes bones. A boy *never* eats washing machines and refrigerators. Only a grampus does that. Oh, dear, I am so disappointed. I was looking for a boy to play with."



The puppy cocked his head at Michael, barked "Grampus! Grampus!" and ran away before Michael could even begin to *wonder* what a grampus was.

After supper, Michael went out for another walk. On the corner of the block, right in front of Mr. Bennett's drugstore, what do you think he saw? A pig. A little black pig with a pink nose and a curly tail.

"Good evening," said Michael.

"Good evening," said the pig. "Have you had your supper?"

"Oh, yes," said Michael.

"And what did you have for supper?" asked the pig.

Now Michael thought he would have some fun with the pig, so he said, "I had some pots and pans and a big wooden salad bowl for supper."

"Oh, my goodness!" cried the pig. "Then you're not what I thought you were. I thought you were a boy. But a boy eats baked potato for supper. I know, because sometimes a boy saves the delicious crinkly skin. A boy never *eats* pots and pans and wooden salad bowls. Only a grumpus does that."

The pig blinked and blinked his eyes. "Grumpus!" he grunted. "Grumpus!" And he ran away before Michael could even begin to wonder *what* a grumpus was.

That night, while he was drinking his before-going-to-bed glass of milk, Michael decided that he hadn't had any fun after all, and he was more lonesome than ever.

"I'll just have to try again," sighed Michael.

So the next morning after breakfast, he went out for a walk and right in front of Sol's Barber Shop he bumped into the kitten.

"Good morning," said the kitten. "Have you had your breakfast?"

"Good morning," said Michael. "Oh, yes. I had orange juice and oatmeal and an egg and milk. And I saved some of my milk."

"You *did!*" said the kitten. "Why, then, you must be a boy!" She purred and purred. "And why did you save the milk, boy?"

"Who knows?" replied Michael. "I might find a friend that likes milk."

And he kept on walking.

The kitten scampered after him. She rubbed her silky head against his legs and purred, "You know, it just happens that I'm going for a walk, too. And quite by accident, I'm walking in your direction. Why don't we walk together, like friends?"

"Why not?" said Michael.

So Michael and the kitten walked together all around the block and then back home, and when they came into the house, there, sure enough, under the kitchen table was a blue saucer full of milk. The kitten's pink tongue went *lap, lap, lap,* and Michael became so busy watching her, he forgot all about being lonesome.

After lunch, Michael and the kitten went out for a walk. And just as they turned the corner, in front of Ben's Super Garage, they bumped into the puppy.

"Good afternoon," said the puppy. "Have you had your lunch?"

"Good afternoon, puppy," said Michael. "Oh, yes. I had a lamb chop and carrots and applesauce. And I saved the lamb chop bone."

"You *did!*" cried the puppy. "Why, then, you must be a boy!" He wagged his tail very hard. "And why did you save the bone, boy?" he asked.

"Who knows?" said Michael. "Maybe I'll find a friend that likes bones."

And he called to the kitten, and they kept on walking.

The puppy ran after them. "It just happens," he said, "that I'm going for a walk, too. And quite by accident I'm walking in your direction. Can't we all walk together, like friends?"

"Why not?" said Michael.

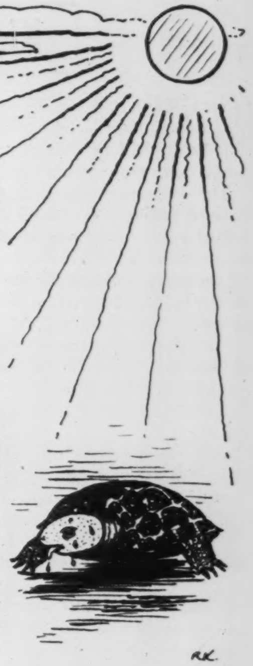
So Michael and the kitten and the puppy walked together, all around the block and back into the house and there, sure enough, was the juicy bone. Michael gave it to the puppy and became so busy watching him eat it, he forgot all about being lonesome.

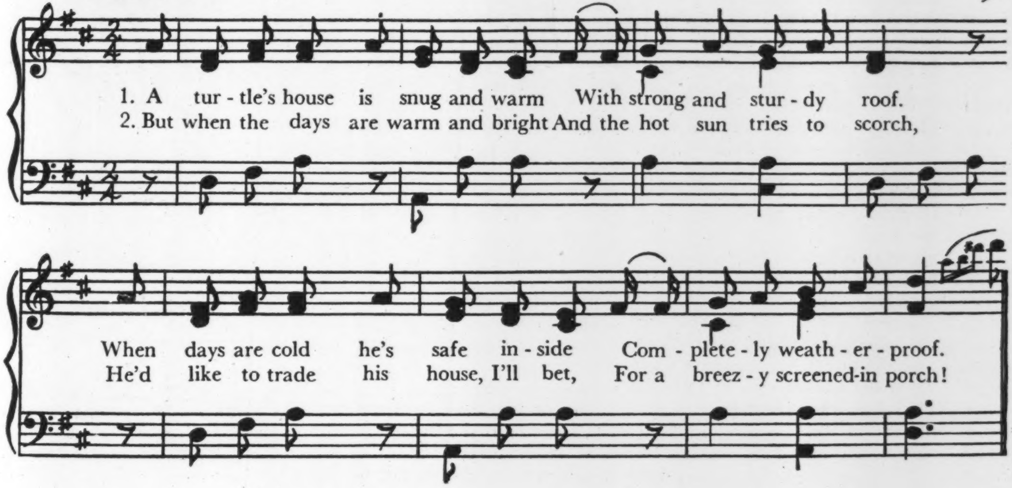
After supper, Michael, with the puppy on one side of him and the kitten on the other, went for a walk. Right near Mr. Bennett's drugstore, they bumped into the pig.

(Continued on page 79)

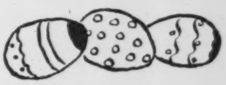
The Turtle

Words by Katy McCulley   *Music by Margaret Shick*

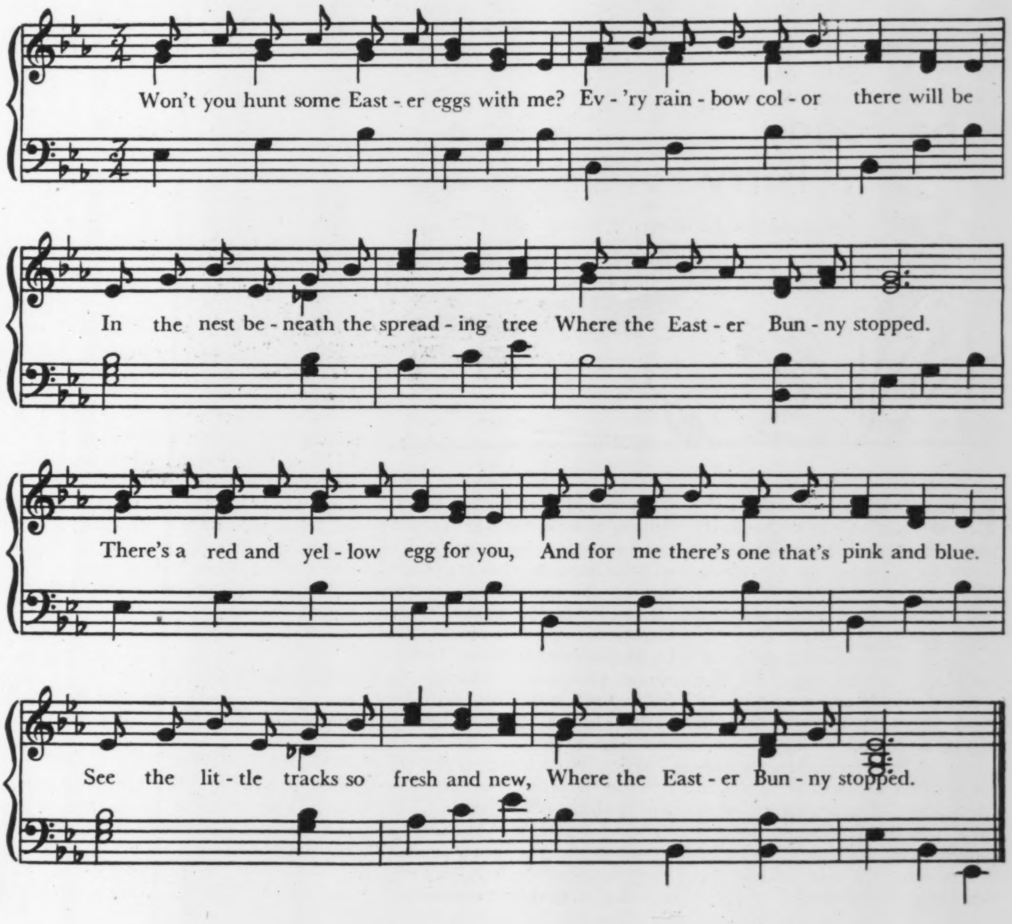



1. A tur - tle's house is snug and warm With strong and stur - dy roof.
2. But when the days are warm and bright And the hot sun tries to scorch,
When days are cold he's safe in - side Com - plete - ly weath - er - proof.
He'd like to trade his house, I'll bet, For a breez - y screened-in porch!

Easter Eggs



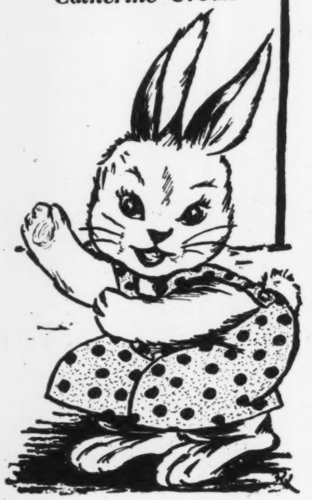
Words by Cora Albright   *Music by Ruth Carver*


Won't you hunt some East - er eggs with me? Ev - 'ry rain - bow col - or there will be
In the nest be - neath the spread - ing tree Where the East - er Bun - ny stopped.
There's a red and yel - low egg for you, And for me there's one that's pink and blue.
See the lit - tle tracks so fresh and new, Where the East - er Bun - ny stopped.

Kindergarten and Primary Stories

Benny Balltail

Catherine Urban



THE day had finally come! Benny Balltail was so excited that he could hardly keep his pink rabbit nose from twitching.

He had been the first of the Balltail family out of bed on this bright spring day, and to the utter amazement of his mother had all the picnic baskets on the kitchen table for her when she appeared.

"My land of goodness, Benny," she cried, "you certainly must be anxious to get started."

Benny agreed, "I do want to get there!"

His mother gave him a strange look. "But I thought you weren't happy at the last picnic, Benny. I thought you were disappointed."

"Oh," said Benny, "I—I wasn't so very happy, Mother, but I want to go today."

Benny turned and went out into the garden to pick some fresh lettuce for the picnic sandwiches. He didn't quite trust himself to stay in the kitchen with his mother. He was afraid that he might tell his secret. And he didn't want to do that. He wanted to surprise her. Goodness, he'd been working for weeks to surprise everyone.

Every year after the hard work of filling all the Easter baskets was finished, the Balltail Rabbit family and all their relatives, family connections, and friends had a picnic down by the old clapboard fence in the Dennisons' lower garden. And what a wonderful time they had! There were games and contests, dances, and tugs-of-war—and, of course, a wonderful picnic lunch.

Then, just before going home, came the part that had been such a disappointment to Benny in the former meetings. The little rabbits were all lined up against the clapboard fence to see who was the tallest. So far, at every picnic that Benny had attended, he had been the smallest of his age group!

Every time he had hoped to be the tallest, or at least somewhere near the tallest. But he never was. To make matters worse, Pamela Fluffyfur, who was a very cute little rabbit that Benny admired very much, had gone walking off with his cousin Gilbert, who was three inches taller than Benny!

He had decided right then and there that he had to do something to make himself grow. And secretly, every day since the last picnic, he had gone off into the deepest part of the cottonwood grove and practiced exercises. Exercises that, according to a book he had found, were guaranteed to make one grow in health and stature. He had taken twenty deep breaths and pulled himself up as high as he could with each gulp of air. He had trotted six times around the cabbage patch. He had rolled back and forth on the ground one hundred times, thinking that if he got thinner around the hips, he might at least look taller!

He had carefully but vigorously punched an old abandoned hornets' nest back and forth like a punching bag. He had lifted great knotty hunks of an old oak stump high over his shoulders.

Oh, Benny had worked and struggled and though he wasn't sure whether or not he had grown, he did think that he was stronger, because as each day passed, he seemed to be able to do his exercises more easily.

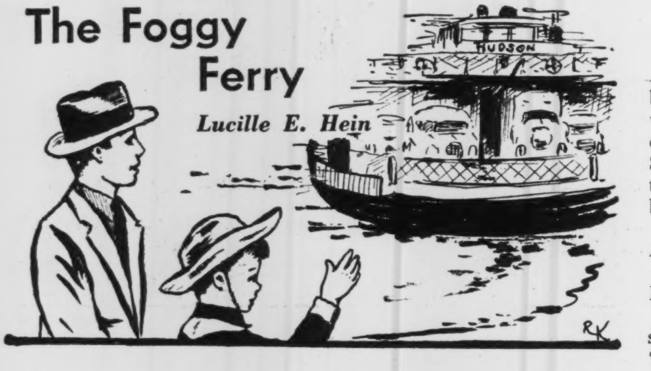
Now it was the day of the picnic, and finally the Balltail family were ready to go. Benny could hardly wait until they got to the picnic grounds.

After the greetings were over, the games and contests began. Well, every rabbit at the picnic was astonished as the races went on, because Benny Balltail won everything! He won the two-twenty, the hurdles, and the four-forty dash, and the obstacle race. The rolling back and forth Benny had done must have helped him, because he slipped right through the barrels the little rabbits had to crawl through, while most every other contestant had quite a struggle and Wheezy Pinkears, who never knew when to stop eating, got stuck in one. The fathers who acted as the judges had to break the barrel before they could get him out.

(*Continued on page 83*)

The Foggy Ferry

Lucille E. Hein



EVERY morning Martin's father ran to catch the 8:10 ferry which took him across the New York harbor to his office. And every morning Mother promised Martin that some day he could ride on the ferry.

Finally one morning at breakfast, Father looked over at Mother across the table and remarked, "I think Saturday morning Martin can go on the ferry."

All of that week Martin pretended that he was a ferryboat in the harbor. The big dining-room table was the ferryhouse, his red wagon was the ferry, and two chairs were the sides of the slip where his ferry docked.

He would load his toy cars on the lower deck, then get into the red-wagon ferry, and imagine he was the captain piloting his ferry through the channel, between the "Ile de France" and the "Queen Elizabeth," past Robin's Reef Light, past the Statue of Liberty, along Governor's Island, and finally into Slip Two on Manhattan Island. The hall closet was Slip Two.

When Martin ran to the window on Saturday morning, there was a thick, gray curtain of fog hanging before it. Martin's joy turned to sadness. Father wouldn't want to go on the ferry on such a morning if it wasn't necessary.

Martin didn't cry. He was too big for that. He knew Father would take him on the ferry some other time but he hated to wait. So when he reached the breakfast table he found he didn't want his breakfast.

"Martin, what's the matter? Are you sick?" asked Mother.

"No—just not hungry," said Martin quietly.

Father looked at him and said sternly, but with a little twinkle, "The captain doesn't allow boys who don't eat their breakfast to come aboard his ferry, especially on foggy mornings. He has to worry about his ferry. He can't be worrying about hungry boys."

Martin was so happy that he almost choked. He tried to eat everything.

"I like to be on the harbor in a fog," said Father. "It's fun to listen to the whistles and the foghorns and try to learn what they say."

Martin knew just what to do when they went to the ferryhouse. He had played this so many times. But he had never thought how big the ferry would be.

The fog was even worse here at the water's edge. The ferry in the slip was hooting all the time—its cries going far out over the harbor.

"The ferry in the dock hoots a certain signal to guide the ferry that is trying to find her way in," said Father. "See if you can hear what they say to one another."

Martin listened. From some place out in that thick blanket of fog came long, questioning hoots: "Hoot—Hooot! Hoot—Hoooot?"

"Where is my slip?"

"Where is my slip?"

The ferry on which Martin and his father were embarking answered in comforting, reassuring hoots: "Hoot—Hoot—Hoot!"

"It is right here."

"It is right here."

"Come in. Come in."

The big gong on the end of the slip rang at regular intervals. Its clang also helped the ferry find her way into the slip. Martin could hear her hesitating, wavering, trying to make up her mind.

Then all at once Father pointed. "See, Martin, there she comes. She made it." The blunt red bow of the ferry nosed the curtain of fog aside, and the captain of Martin's ferry, giving a happy,

(*Continued on page 84*)

MARCH VERSE

STRANGE

J. Benson White

As fierce as any monster lion,
Old March came roaring in,
Whistling through the willow trees,
Strumming on old tin,
Snatching hats and kites away,
Like a naughty boy at play.

TRAFFIC WARNING

Mai Le Roi

Always remember when crossing the
street
That your head must guide your feet.
Study the traffic light with care;
That is why it was put up there.
Red means *stop* as we all well know.
Yellow means *caution* and also *slow.*
Green means *go* but do not hurry;
Look right and left first. Then you
need not worry
That a car will catch you unaware
By turning the corner and finding
you there.

THE RABBIT

Georgia R. Durston

The rabbit has a habit
Of sitting on his heels
With his little paws in front of him;
I wonder how it feels.
The grasses where he passes
He nibbles if they suit,
And he nips the tips of daisies,
Or he chews a tender root.

He rollicks and he frolics
In a very cunning way
When the moon shines white upon
him;
But he loves to sleep by day.
His hole is where the mole is:
Down beneath the maple tree;
Twisting in and out and round about,
As safe as it can be.

SHARING

Isabelle Cox

Most children share their playthings
And that is very fine.
I know I'm having lots more fun
When I am sharing mine.
But there's a way to share much more
Than playthings on a shelf;
Through courtesy to others
I have learned to share myself.

THE ROMP

Nancy Byrd Turner

The Wind came dashing from
the wood
With sudden roars and
rushes,
Leapfrogging over little hills
And tagging all the bushes.

It rollicked through the coun-
tryside,
It capered through the
town,
It blew one kite into the sky,
And blew another down.

Young Lucy Ann was off to
school.
In vain she whimpered,
"Stop!"
It had that girl with skirts
a-twirl
And spinning like a top.

Good Mrs. Brown was hang-
ing clothes.
Calm little frocks and
breeches
Began to hop upon the line
Like frisky imps and
witches.

Skylarking, leaping, on it
went,
Till old man Weather said,
"There, silly Wind, you'll lose
your breath.
Go home and go to bed."

So, panting hard, it hurried
home
And weary went to bed.
"What lovely games we had
today,
The world and I!" it said.

MAPLE SUGAR TIME

Revah Summersgill

Early each spring,
With the first melting sun,
Comes sugaring time
When the sap starts to
run.

Oh, what good things we
have
When the buckets fill up!
We drink cold maple sap
From a shiny tin cup.

Then we sniff while the syr-
up
Boils down and smells
sweet,
And we pour some on snow
And we eat and we eat.

And it all tastes so good
That we're very afraid
We simply can't wait
Till the sugar is made!

MY KITE AND I

Clara Lundie Crawford

When my kite tugs at its
string
I dare not let it go,
For it would fly so far away
It would get lost, I know!
When I feel it tug and pull
I run a race with it
Till I get tired. Then I find
A place where I can sit.
There I hold my kite string
tight
And watch it dance and
fly.
When my kite gets tired, it
stops
And leans against the sky!

Permission to use the verses on this page has been obtained from the authors in most cases. "The Rabbit" was published originally in *Junior Home Magazine,* "The Romp" in *Child Life,* "My Kite and I" in *The Little Folks* (Augustana Book Concern), and "Night Dancers" by The Bookman Publishing Company.

AN EASTER GOAL

Clarice F. Booth

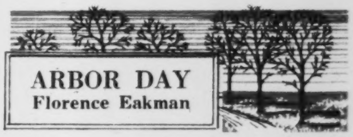
The bulb was waking from its sleep
Where it was buried, inches deep.
"Oh, I can scarcely wait!" she said,
"To see the sunlight overhead
And feel the freshness of the air
With spring about me everywhere.
I'm very anxious to be free
Of this dark earth that covers me,
So I shall push the clods away
In time to welcome Easter Day."

NIGHT DANCERS

Thomas Kennedy

Their quick feet pattered on the
grass
As light as dewdrops fall.
I saw their shadows on the glass
And heard their voices call.

But when I went out hurrying
To join them, they were gone.
I only found a little ring
Of footprints on the lawn.



ARBOR DAY

Florence Eakman

This is the day for planting trees
Of one kind or another.
I'm putting in an apple tree,
And so is my big brother.

We're going to have an orchard soon
On one of Grandpa's ranches,
And in a few years there will be
A hundred loaded branches.

Once good old Johnny Appleseed,
Knowing what we needed,
Traveled miles and miles and miles,
Until the farms were seeded.

Now we're keeping up his work
To show appreciation.
And so, on Arbor Day each year,
Do all children of this nation.

BUT TRUE

J. Benson White

As soft as any woolly lamb,
Old March went slipping out—
The flowered trail he left behind,
Was proof beyond a doubt—
The louder that the March winds
blow,
The quicker will the flowers grow.

Friends for Keeps

Grace C. Nash

"You're too young to train a dog, Stan. Wait until you're older." That was always his mother's answer to the question he asked so often.

But he was nine years old now. He tiptoed up the basement stairs and closed the door behind him. He hurried into the kitchen and washed his hands, but he couldn't stop shivering. March was a pretty cold month, without a coat.

He slipped into the empty chair between his two younger brothers and passed his plate to be served.

"Mother, Stan's late again," announced Dale, his eight-year-old brother.

"Stan's late again, Stan's late again," echoed Roy in his four-year-old singsong fashion.

Stan looked at his mother uneasily.

"You look just about frozen. Where were you?" asked Dad.

"Playing ball with Bill and Gordie—"

"You know dinner is at six. I asked you to be on time," said Mother rather sternly.

"I'm sorry, but—uh, it wasn't because I was playing—this time." He glanced cautiously over his shoulder at the closed door.

"Weren't you hungry?" asked Roy.

"Sure I was hungry," replied Stan.

"You haven't explained why you were late, Stan," said Dad.

Stan crammed a half slice of bread into his mouth, on top of the mashed potatoes he had already put in. Dad couldn't expect a guy to talk with his mouth full.

They were all looking at him, waiting for his answer. He swallowed hard. "Well, Gordie, Bill, and me, we'd just said good-by, when I thought I heard a whimper. It came from the ditch."

"Weren't you scared? What was it?" said Roy.

"Be still," said Stan. "Don't interrupt, Roy. We followed the sound, and there in the ditch—" Everyone had stopped eating. "It was a poor brown dog," he said quickly.

"I mustn't make it too sudden," he thought. He put a forkful of meat and potatoes into his mouth, while his eyes questioned Mother and Dad. Should he tell the rest? If only Mom felt different about it, it would be easy.

"What was the matter with him?" asked Roy.

"He had a cut on his leg and he was crying," said Stan. "I couldn't leave him there, hurt like that. So Gordie and Bill helped me. We picked him up and covered him with my jacket."

"*That's* why you looked so frozen. Where'd you take him?" asked Dale.

"Let Stan finish his story," said Dad.

How could he explain so they'd understand? Gee, would it work? "Please, God, help a little," he prayed silently.

"That poor dog! He was shaking all over. I felt so sorry for him. Just imagine, a wounded dog, couldn't walk, no one to take care of him!"

"Where'd you take him? To the dog hospital?" said Dale.

"How could we? You know it's miles to the vet—two at least. He didn't want to be taken to a strange place. I could tell by the way he buried his head under my arm and tried to wag his tail." Stan peered over the rim of his glass of milk, at Mother, at Dad.

"Bill has a dog," he went on. "And Gordie doesn't care about dogs too much—" He set the glass down. "So I took him!"

"Where?" said his brothers in one voice.

"I brought him—" The expression on his mother's face stopped him. It was just as he feared. She didn't want the dog. "Stay with me, God," he prayed. "I brought him *home!*" He stared into his plate, afraid to look up.

"You mean our house, here?"

"Yes, Mother, he's in the basement getting warm," said Stan.

"Oh, boy! Let's see him! Dale, it's a dog! C'mon!" shouted Roy.

Mother and Dad got up, too, and followed them to the basement door. Dinner could wait. As he turned around he saw them looking at each other. "I'll switch on the light," he said nervously.

"Let Stan go first," said Dad. "Don't excite the dog."

At the foot of the stairs lay a dog curled up on Stan's jacket.

"These are my brothers, fellah. And Mother and Dad," said Stan, smoothing the dog's coarse hair. "They won't hurt you."

"We'll get you some warm milk and a blanket," said Dale. Then Dad knelt down and examined him.

"This leg needs attention, Stan. Get the bandages and some iodine. We'll get that fixed up."

Stan was back in a jiffy with his first-aid kit.

"He looks like a dachshund, along with something else," said Dad, as he dressed the dog's leg.

Together they fixed a nice bed beside the furnace and brought in a dish of warm milk.

"That's all he should have tonight, boys," said Dad. "Leave a dish of water for him. He'll be feeling better tomorrow."

Stan looked up at his mother. She was very quiet. "May we keep him?" he asked, backed up by his brothers.

(Continued on page 81)

STORIES FOR MIDDLE GRADES

Belinda's Surprise

Violet M. Schempp

Belinda Bunny hopped quickly out of bed just as the sun began to peep over the Big Hill.

"Wake up, lazybones!" she called to Brother Ben. "Don't you remember? This is the first day of vacation."

Brother Ben rubbed his eyes, but he did not get up. "And I've been thinking," went on Belinda, brushing her fur with a pussy-willow brush, "that I am old enough to help Mother. So today I am going to surprise her."

"What can you do?" asked Brother Ben. He was wide-awake now.

Belinda looked all around, to be sure nobody could hear. "I'm going to get dinner all ready, while she is out shopping this morning," she whispered mysteriously. "But you mustn't tell a soul, for I want to surprise her."

"I won't tell a soul," promised Brother Ben. He thought it a very good idea. He wished that he had thought of it himself.

That morning Belinda was very busy. She knew that Mrs. Bunny would not be gone very long. She peeled the carrots for dinner and sliced them neatly into a little blue pan. She washed the lettuce carefully, especially the curliest leaves. All the while she was working, she sang, and all the little bunnies sat in a row and watched her.

"Aren't you going to make a pudding?" asked Brother Ben at last, for he was fond of sweets.

"I don't know how, or I would," said Belinda.

"We know how, we know how," cried all the little bunnies together. "We have watched Mummy make puddings often. Please, Belinda, make us a rice pudding with raisins."

So Belinda said she would try.

"First you must boil the rice," said the little bunnies, looking very wise.

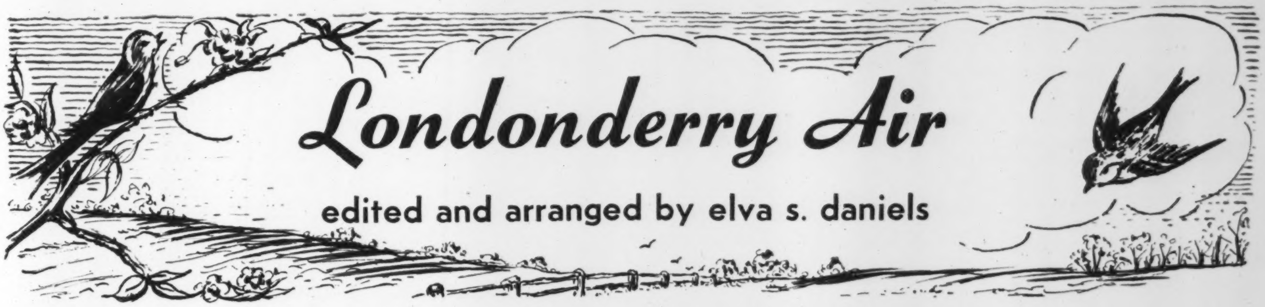
Belinda filled a basin with rice and put some water in it. Then she put it on the stove to cook.

"The pan seems to be getting smaller," said Brother Ben suddenly. "The rice is right up to the top."

"Perhaps the rice swells a little. I did not know that. We must find another pan, a large one," said Belinda.

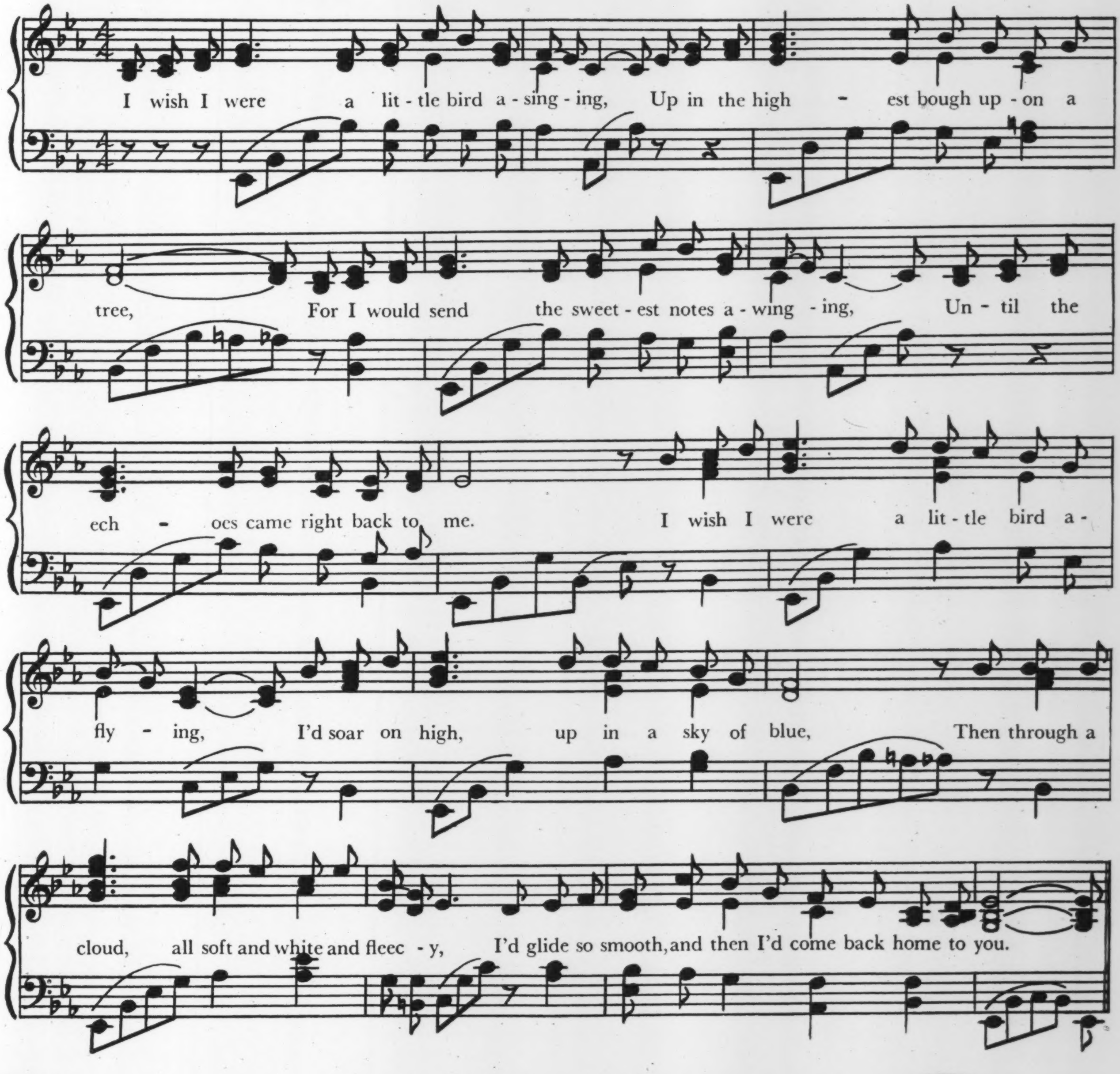
"Here is a big kettle," said Brother Ben. Belinda took a ladle with a long handle, and all the little bunnies watched her while she ladled the rice into the large kettle.

(Continued on page 83)



Londonderry Air

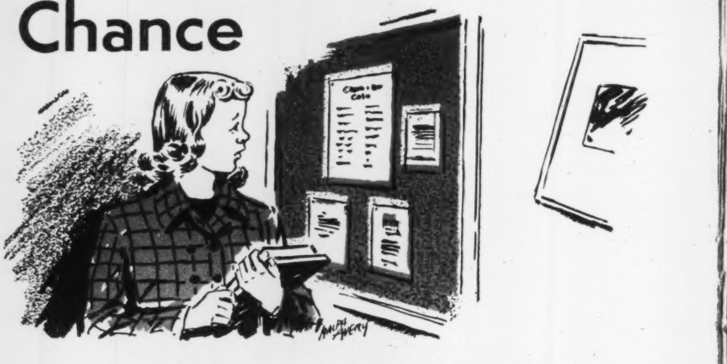
edited and arranged by elva s. daniels


I wish I were a lit - tle bird a - sing - ing, Up in the high - est bough up - on a
tree, For I would send the sweet - est notes a - wing - ing, Un - til the
ech - oes came right back to me. I wish I were a lit - tle bird a -
fly - ing, I'd soar on high, up in a sky of blue, Then through a
cloud, all soft and white and fleec - y, I'd glide so smooth, and then I'd come back home to you.

This lovely Irish folk melody has been called the "most beautiful tune in the world." So artistic is its form that its real folk origin has been challenged. The original words are said to be "Would I were Erin's apple blossom o'er you," but many other versions can be found. Thomas Moore wrote words about a "gentle harp," and more recently the words to "Danny Boy" have been used. This month when we think of St. Patrick and Ireland, it would be fitting to use this Irish tune, so different from the usual jigs and reels.

Ellen's Big Chance

Ferryl Storrs



ELLEN PIERCE threw her arms around her friend Billie Dixon and squeezed her hard. "Oh, Billie, I've got to get that part—I've just *got* to!"

"Hey," Billie begged, "don't choke me." She straightened her collar. "About the lead in the operetta," she went on, "don't forget I'm trying for it, too."

"I know," Ellen said. "That's the bad part about being friends. Sometimes they both want to do the same sort of thing. Anyway, we'll always be friends, no matter what. With everybody in the club voting, it's bound to be fair, and we'll accept the decision—either way."

The upper-grade glee club was going to present a spring operetta. Miss Richie, their music teacher and sponsor, had given the members a week to decide on the parts they thought they wanted to try for. They were to study and to practice alone. Next Tuesday was the day for official tryouts.

Both Billie and Ellen wanted the lead. The girls ran for the same room offices every year, and they had never cared too much which one came out ahead. But this—*this* was different. This was glamour, and more desirable than anything they had ever done.

For two hours Friday night Ellen and Billie worked on songs and dialogue.

"Oh," Billie sighed. "I wish we could both have this part."

Ellen looked serious for a moment. "We won't feel too bad, whoever doesn't win. It won't make any difference. Promise?"

"I promise," Billie said quite solemnly.

Tuesday afternoon came all too soon. At two-thirty the bell rang for chorus, and fifty laughing, chattering boys and girls took seats in the auditorium.

"All right," Miss Richie began. "We won't waste time with any preliminaries. Each one who tries out will try for at least two parts. Listen carefully to each one, and remember, vote for the girl or boy you think will be able to do the best for a particular role. Don't vote for your best friend just because he or she *is* your best friend."

Everybody laughed and applauded. "First contestants!" somebody called.

Ellen and Billie were the first two to perform. They sang the same songs, but each girl used her own ideas to interpret the part. Later on Billie tried out for the part of the leading lady's mother and Ellen gave the comedy lead a whirl.

"Now, class," Miss Richie announced at the end of the period, "Ronald and Bob will collect your slips and count the votes. The results will be posted on the bulletin board before school in the morning."

Ellen arrived at school early the next morning. She went in alone. The notice was there as expected. "Characters in *Holly of Holly Grove:* Holly—Billie Dixon."

Ellen didn't believe it for a moment. She had tried so very hard. But the words were still the same when she reread them.

She turned toward her home room, but she couldn't go in. Her classmates would soon be going to their desks. She went up the stairs two at a time, opened the door to the auditorium, and though it was dark, Ellen didn't care. She curled up in an empty seat near Miss Richie's desk and put her head down and cried.

Miss Richie found her there when she came to put her desk in order for the day. "Ellen," she said softly. "I know how disappointed you are. But did you see what part you did get? You got almost a unanimous vote for the tomboy part. Actually, a character role is much more challenging than a 'straight' part."

"It's so hard to be a good sport," Ellen whispered. "You know, hold up my head and pretend not to care."

"Yes, I know." Miss Richie gave her a hug. "But you can do it!" So Ellen started on the part of Liz, the tomboy. It really was fun, though she didn't have as many songs to do as Billie had. There was a lot of action, and her part provided the laughs through the whole show.

The excitement that all plays produce hung heavy over the stage where the cast practiced every spare minute. They sang songs and repeated their lines over and over until Miss Richie was satisfied with each interpretation. Understudies pored over scripts, and stagehands worked feverishly on sets. (*Continued on page 86*)

UPPER-GRADE STORIES

Kay Clark

Mr. Robbins Learns a Lesson

BOB stood up in the plunging boat and squinted across the sparkling harbor.

"Hey! sit down, you're rocking the boat!" shouted Cracker.

Bob sat down with a thump. "With all of Long Island Sound in front of him, wouldn't you think Jess Robbins could set his lobster pots somewhere else besides right next to mine!" he said indignantly.

"Well, the old boy knows you have the home address of every lobster in the harbor, and that you set your traps right in front of their doorways. He'd be foolish not to follow you around the reefs." Red-haired Cracker grinned as he closed the trap door of the baited lobster pot.

"I'm not fooling," replied Bob. "My dad had no trouble in supplying The Owl Fishboat with lobsters. Certainly the lobsters don't know Dad fell and broke his leg and that we took over. After all, we're no babes at this job, and it isn't the shedding season, so there's only one explanation left."

Cracker leaned across the pot and lowered his voice, though there were only some screeching gulls to hear him. "You mean," he said, "that someone must be pulling our pots?"

Bob started the outboard motor and steered away from the reef. The noise kept the boys from talking, but each was busy with his own thoughts. Cracker felt an excitement at the idea of tracking down a lawbreaker but Bob was unhappy. He felt that he had fallen down on his job as a full-fledged lobsterman and it made him angry to think that the man he was beginning to suspect would do such a thing.

When they reached their own dock and were unloading the boat, Cracker asked, "What are you going to do?"

"First I've got to be sure they are being tampered with," replied his friend. "Don't say anything about this to Dad. I don't want to worry him."

"Oh, I won't," answered Cracker. "You finish the unloading and I'll plug the lobsters' claws. Then we'll drive up to The Owl with them."

The Owl was a houseboat tied to a dock about half a mile up the river. The boys enjoyed peering into the bins filled with clams, oysters, fish, and crabs.

Today, Mr. Svenson scowled at the green-mottled lobsters in Bob's basket. "You'll have to do better than this, boys. Even Jess Robbins gets more than this and he hasn't as many pots."

Bob didn't dare glance at Cracker. Neither boy spoke until Cracker turned his battered car homeward. Finally Bob said, "We can't just walk up to the man and say, (*Continued on page 79*)

Our First-Grade BIRD UNIT

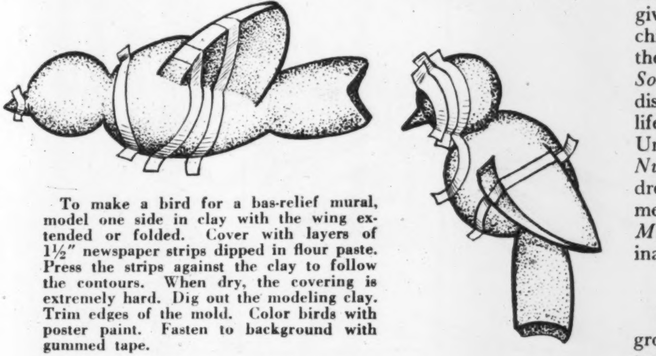
Virginia V. Watt
Teacher, First Grade, Public School,
Gasport, New York

THE news of the first robin of spring came into our classroom through the children's excited stories. His picture and the pictures of several other birds, native to our locality, were posted on the bulletin board with this question, "Do you want to know them?"

The children's response to this question motivated our study.

Aims

1. To sharpen the children's powers of observation.
2. To teach their responsibility toward environment.
3. To strengthen their appreciation for birds.
4. To establish a foundation for some science concepts: similarity of human and bird traits, adaptation of species to environment, and the role of birds in conservation.



To make a bird for a bas-relief mural, model one side in clay with the wing extended or folded. Cover with layers of 1½" newspaper strips dipped in flour paste. Press the strips against the clay to follow the contours. When dry, the covering is extremely hard. Dig out the modeling clay. Trim edges of the mold. Color birds with poster paint. Fasten to background with gummed tape.

Information

Birds vary in *size* from the tiny hummingbird to the great ostrich which may stand as high as six or eight feet. Birds can be identified by their colors, songs, nests. Their eggs vary in size from the bean-size hummingbird egg to the three-pound ostrich egg. The eggs also have distinctive colors and markings.

Bird *nests* are representative of all stages of construction. As examples, whippoorwills and killdeers lay their eggs on the ground and orioles build pendent nests high in tall trees.

Birds hatched in nests are usually naked while those hatched on the ground are covered with down. At first, their eyes are closed. The *young birds* are always hungry, and they consume enormous amounts of food. The parents bring food about every fifteen minutes and sometimes as often as every two minutes. In the nest, the young are protected from sun and rain by their parents. When they are old enough the young birds are trained to leave the nest.

The bird's lifetime is spent hunting food. The *diet,* consisting of the harmful pests and insects which attack all kinds of crops and trees, is an important element in the preservation of nature's balance.

Birds *obtain food* in various ways. Martins and swallows catch their food as they fly. They like gnats, mosquitoes, midges, and flies. Warblers and vireos police the foliage on trees and shrubs and eat hatching insect larvae, also lice, ants, and cankerworms. Thrushes, bluebirds, robins, orioles, catbirds, and tanagers keep down the numbers of caterpillars, moths, webworms, beetles, grasshoppers, locusts, and spiders. Woodpeckers and flickers get their food from the bark of trees. To locate the eggs and insects they use their beaks as chisels and their heads as mallets.

The soil is teeming with grubs, wireworms, maggots, cinch bugs, cutworms, army worms, and so on. Larks, bob-whites, crows, blackbirds, and thrashers are some of the birds who save millions of dollars worth of crops yearly.

Farmers often do not appreciate the *value* of birds. They should attract them with feeding stations, drinking water, and birdhouses. Sparrows and finches help the farmer in his constant struggle with weeds by eating the seeds. Many times seeds, nuts, and berries are dropped in flight. In this way, birds help with reforestation.

Certain birds consume decayed matter.

Integration

Language.—Numerous oral discussions. Stories composed by children were edited before being written into their booklets.

Reading.—The stories were simple so the children would be familiar with most of the vocabulary.

Art.—We found it necessary to give direct teaching help. The children were not satisfied unless their birds looked lifelike.

Social studies.—In relating our discussions of bird life to human life, we tied it in with our Home Unit.

Numbers.—We enlarged the children's concepts of sizes—small, medium, and large.

Music.—We performed an original musical playlet.

Activities

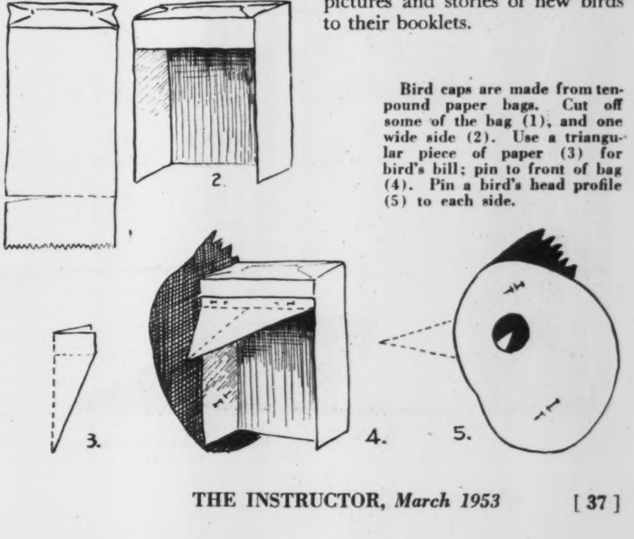
1. A bird walk to a near-by grove was valuable. Since the task of conducting thirty six-year-old children along a main highway and into a thick woods, bisected by a stream, was too much for the teacher, we asked the children in one of our sixth grades to come along as "baby sitters." They were delighted. As we went along I could hear them pointing out various wild flowers to my class. A chart story about our trip was written and illustrated after we returned to school.
2. The children brought old nests for display purposes. We had fourteen, including that of a robin, barn swallow, oriole, sparrow, and crow.
3. Our custodian built a feeding tray with a drinking cup. We placed it outside our window.
4. We listened to records of bird calls and saw the movie "Spring on the Farm."
5. Our windows were decorated with construction-paper birdhouses.
6. Across the back of the room the children made a large mural in bas-relief showing our birds in a typical setting.
7. Several days before the playlet was given, each child wrote an invitation to a friend in the other first grade.

Culmination

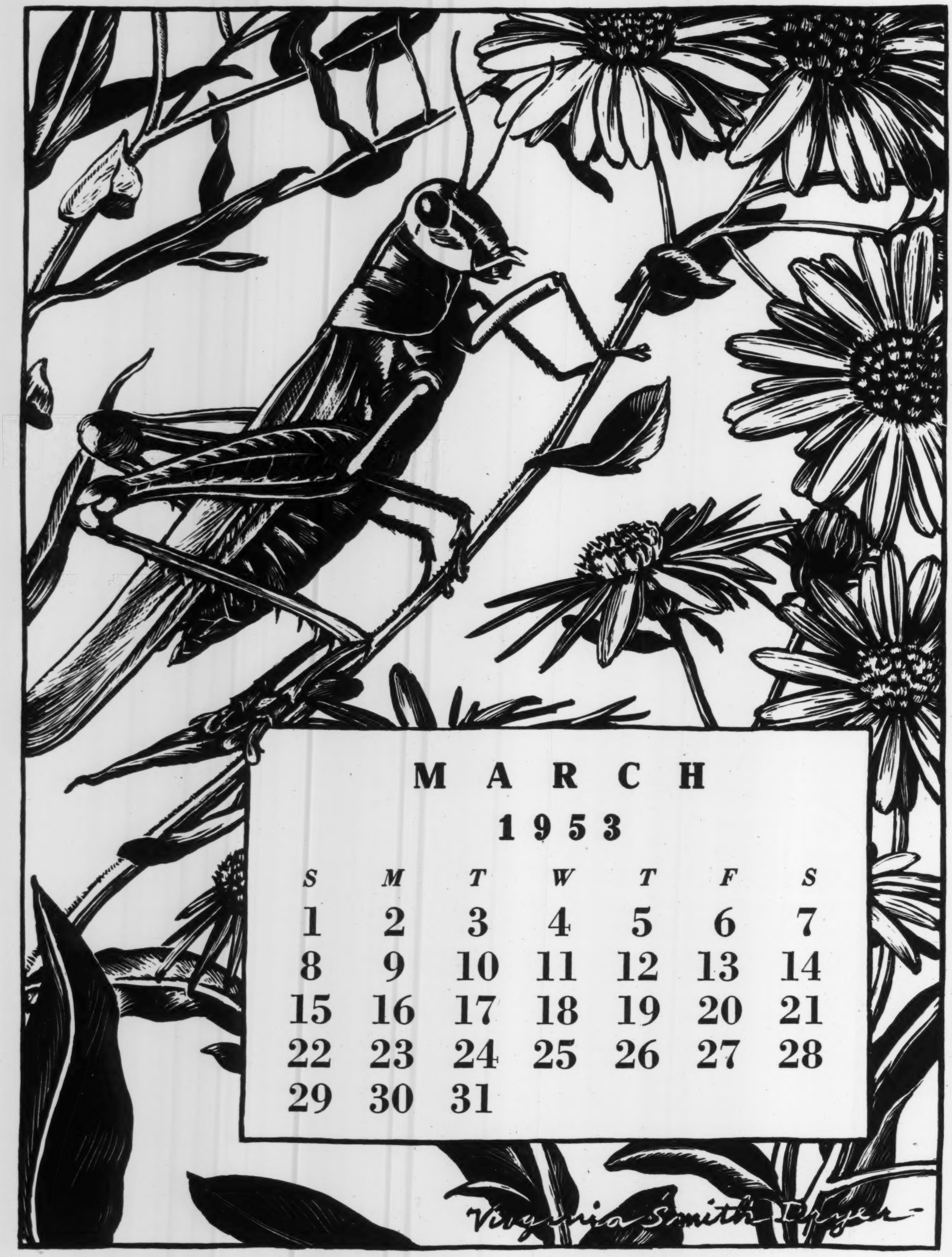
On the day of the play, the audience assembled outside the classroom. The performers, wearing their bird caps, were the birds in the forest asleep in their nests (at their desks). They were awakened by a boy and a girl who entered the room for a walk through the woods. As each bird awoke, it sang or made its typical call. The audience was admitted when the performance started. Between bird songs and dialogues, the audience sang or whistled a spring song.

Evaluation

The children now recognize eight birds. The unit was in process over a month but the children continue to request time to add pictures and stories of new birds to their booklets.



Bird caps are made from ten-pound paper bags. Cut off some of the bag (1), and one wide side (2). Use a triangular piece of paper (3) for bird's bill; pin to front of bag (4). Pin a bird's head profile (5) to each side.



MARCH

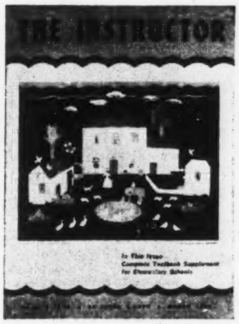
1953

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

The grasshopper holds its food with the claws of the front legs and chews with two pairs of jaws. Sticky hairs on the cushion pads between the claws help the insect to climb smooth surfaces.

Talking Over

--- the Cover Picture



HARRIET GARRELS

Specialist in Art,
Elementary Schools,
Washington, D.C.

Now that spring is near, we begin to want to go to the country. Our first visit can be to Peggy Wickham's charming farm.

What do you notice first? Why does the house attract so much attention? The largest object placed in the center of a picture is always conspicuous even though it is not the brightest. The artist knew that you would be more interested in the animals so she saved the gay colors for them.

She did use spots of bright color for the doors. What color is it? What else makes the home look like a pleasant one? Is it shabby and run down, or neat and clean?

Who lives in the house? What a lucky boy! Describe him and tell what he is doing. What is the yellow horse doing?

The horse must like to pull such merry carts. Notice how they are placed so they lead our eyes into the center of the picture. Their wheels are orange-red.

Find other things which are orange-red. Which one is nearest the top? At the left? In the center? At the right? By following the orange-red, your eyes have made a complete journey around the picture.

But they always come back to the center. Who is swimming in the pond? What color is the water? Make a list of all the blue-green things. Which is the largest and which the tiniest? Follow the blue-green spots around the picture.

Is there a border around the edges of the picture? Do you see any orange-red at the edges? Notice that the bottom band is scalloped.

As the three ducks move in a solemn line toward the pond, they are balanced by three white shapes at the right. What are they?

How many white birds can you count? Find other white objects in the sky. They are lined with a soft gray which matches the roofs and chimney. Notice that one is drifting in front of the sun and another hides part of the wavy blue line. Do you sometimes draw one object in front of another in your pictures?

Each animal stands out separately. Which is a pet? Which are pink? What do they match? Find the pink flowers and fruit.

What is the pink lady doing? Perhaps she is bringing the yellow pails to the boy. What could he do with them?

Where will he take the horse when he gets off? The barns at either side and below the house enclose the central space where everything is happening. What color are they?

Why do they show up so well? Peggy Wickham was creating a design more like a poster than a painting. She knew that black would provide a strong contrast and unify the composition.

The Artist

Peggy Wickham is a British artist whose work is published by the Medici Society of London. "The Farm" is one of a number of cutout pictures which have been made into large color prints. "A Day at the Fair" was used on the cover of the September 1951 issue of The Instructor.

As we have no information available about Peggy Wickham, we must get acquainted with her through her work.

To cut elaborate designs and mount the pieces on the background as beautifully as Peggy Wickham has done, one must be very skillful with scissors and paste, very patient, and neat.

Children can begin with simpler designs. They can use a few large shapes. Sometimes the pieces left over suggest other shapes.

--- and New Records

ELVA S. DANIELS

Supervisor of Music,
Public Schools,
Swarthmore, Pennsylvania

The March wind is probably howling outside your schoolroom window this very minute. You may have lost your hat on the way to school and dashed up the front walk with stinging eyes to seek the comfortable heat inside the building. This blustery weather may make you long for the gentle breezes of spring.

Why not turn your thoughts and wishes into a creative rhythmic activity for your class? "My Playmate the Wind" (YPR 4501, 78 rpm, $1.25) can help. The material in this record has been created by a music teacher. It was revised over a period of years until a completely satisfactory version was obtained. Unlike many rhythmic records which depend on text and melody for motivation, this recording gives opportunity for a really creative-type expression, dependent on the music. There is a narrated text sprinkled sparingly throughout, but it contains suggestions, not absolute directions.

The music is designed to provide opportunity for tiptoeing, skipping, running, spinning round and round, skating on ice, jumping, and riding in a sleigh. The music describes the sound and moods of the wind at all four seasons of the year. Although this record is specifically aimed at the two-to-five age group, it could be used successfully up to second grade.

Two folk songs beloved by children of all ages are "Billy Boy" and "Blue Tail Fly." For twenty-five cents you can buy a seven-inch record containing both songs sung by a male quartette (Playtime Record, 347–PV, 78 rpm). The tempo is easygoing so that you need not feel rushed to keep up with the voices. The words are clear and everyone will love the verse:

"Yes, she offered me a chair,
But the bottom wasn't there. . . ."

Your budding poets may compose other verses which you can use.

With the February page torn from your calendar, you should be aware of the fact that spring is just around the corner, yet I'd be willing to wager that you haven't made a single plan for May Day. Yes, I know I sound like I'm rushing the season, but think back to last year. Isn't it true that your May Day celebration could have been better had you started your preparations earlier? The most difficult job seems to be searching out available materials and locating and buying the records. Most record stores are unable to supply the many last-minute demands that come from schools that need the records *immediately*.

If you would like a May Day with a theme, why not try a typical English celebration? RCA Victor has a special educational series to help you. The records (45 rpm) include dance directions and explanations for the English folk-dance terms used in *Gathering Peascods* and *Sellenger's Round* (41-6174), *Ribbon Dance* and *Green Sleeves* (41-6175), *Mozart Minuet* and *English Maypole Dance* (41-6181). The varying degree of difficulty should mean a

(Continued on page 82)

WINNER OF SECOND PRIZE
1952 Travel Contest
of THE INSTRUCTOR

Choose a Cape Cod Holiday!

Rodney G. Dakin
Teaching Principal, Fairfield Whitney School, Everett, Massachusetts

The author and his family enjoy sun, sand, and ocean—at the Great Outer Beach, near Nauset.

Do you long for a vacation that will "take you out of yourself"—one that will stimulate your curiosity and your alertness to the beauty about you? Do you want to return to your classroom with enthusiasm, filled with new impressions and ideas? Then spend your next vacation on Cape Cod.

Cape Cod! . . . that hook-shaped 64-mile-long peninsula jutting into the Atlantic and termed by Thoreau "the bare and bended arm of Massachusetts"; that "Narrow Land" where you can find the exact kind of enjoyment you want: miles of endless, white-sanded beaches, exciting fresh- and salt-water fishing, auctions, art galleries, modern theatrical entertainment, clambakes, windmills, good food, and drifts of roses massed against gray-shingled cottages.

As I motored across the Sagamore Bridge, one of two bridges giving entrance to the true Cape Cod, I remembered that it had taken two hundred fifty years to achieve the canal flowing below. Myles Standish proposed such a canal in 1624 but it was not until 1914 that the first vessel sailed through it. Now ships from almost every nation in the world use the toll-free waterway each year. Here in August we saw the new Holland-America liner "Maasdam" pass through on her maiden voyage from Rotterdam to New York. The "Maasdam" is the largest ship ever to use this short cut.

Immediately on leaving the Sagamore Bridge, one enters the Mid-Cape Highway. This is the direct, fast route to the Central and Lower Cape. The highway to the left of the bridge is the old King's Highway, and legend says that John Alden and Priscilla Mullins, after their marriage, took this route from Barnstable to Plymouth. Priscilla, so the story goes, rode on the back of a pure-white ox which was led by her husband.

No region can offer more history in a short time than Cape Cod. Visit Bass River, and see the drilled mooring holes in the boulders recently found near Follins Pond and credited to the Vikings. Bartholomew Gosnold landed in Barnstable harbor as early as 1602 and he it was who named this land "Cape Cod." At what is now Provincetown, the courageous, weary Pilgrims reached a haven after many months at sea. While the "Mayflower" lay in the harbor there, Peregrine White was born, the first English child to be born in New England. By going ashore on a Monday to do the family washing, the Pilgrim women made that the traditional American washday.

In the ship's cabin the little group drafted the Mayflower Compact—the earliest written agreement of its kind in the world's history, establishing a democratic type of government. The bas-relief by Cyrus E. Dallin to commemorate the signing can be seen at the foot of Tower Hill. Go up the hill and climb Pilgrim Monument for a superb view of Provincetown. And visit Truro and Corn Hill, where the Pilgrims dug up the cached Indian corn that was to save many lives that first hard winter.

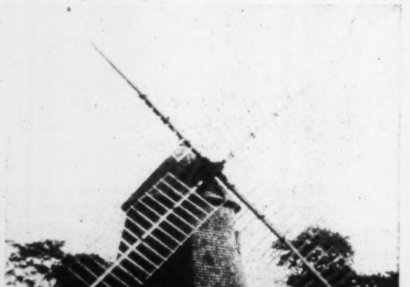
Henry Thoreau's *Cape Cod* and Henry Beston's *The Outermost House* have become Cape Cod classics. I had long wanted to visit the Beston locality, two miles below the Nauset Coast Guard Station, and on a brilliant day in late August I started out. The trail down the inside of the dunes at the edge of the vast wind-swept moors, with purple patches of heather reflected in the sea pools, provided many a memorable picture. After a visit at the Beston cottage, I walked the short distance to the top of the dunes, and there before me stretched the Great Outer Beach and the Atlantic. What a magnificent view! Thoreau remarked that to stand on the outer beach was like standing on the deck of a ship thirty miles at sea.

While you are on the Cape, be sure to attend a clambake and go quahauging. The clambake ordinarily is conducted on the beach, where a good smoldering fire is started and seaweed is used to steam the clams or lobsters. For quahauging it will be necessary to obtain a permit costing one dollar. The quahaug is a great favorite and many claim its flavor is superior to that of the clam.

The photograph of the Dakin family and the one of the oldest windmill were provided by the author; the others were received from the Massachusetts Development and Industrial Commission and the Cape Cod Chamber of Commerce.

The inn at Sandwich is named for Daniel Webster . . . West Barnstable has the oldest Congregational church building in America.

Still in operation at Eastham is this sturdy, picturesque windmill—oldest on the Cape.



Visitors wearing trunks and soft shoes tramp the tidal sands or mud flats at low tide to gather quahaugs. Soft shoes enable one to "feel" the shellfish and then one can pick them from the sand with one's fingers. Quahaugs under two inches are illegal; those from two to three inches long are called "littlenecks"; those between three and four inches are called "cherry stones"; and those over four inches are generally used for chowder.

Some of the finest educational facilities to be found anywhere can be seen on Cape Cod. The total estimated cost of recent school construction is over four million dollars. I have never visited better-equipped buildings than those in South Dennis, Harwich, and Falmouth.

Churches, too, abound throughout the region. The oldest Congregational church in America is in West Barnstable. The roots of this religious society go back to 1616, when Henry Jacob secretly organized a new church group in London. His successor, John Lothrop, was banished from London and came to New England. He conducted his first services standing on a rock in the center of the village of Barnstable. His first church was built in 1646. When Mr. Lothrop died, he bequeathed a book to each child in the town and later his house became the oldest public-library building in the United States. Identified with this church in the 1700's was James Otis, sometimes called the "Patrick Henry of the North"—one of the men who most aroused the colonies to throw off the British yoke.

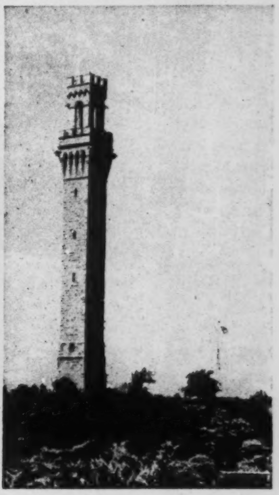
The Indian Church at Mashpee, once surrounded by wigwams and now nearly three hundred years old, stands alone in the woods of the Upper Cape. Notice the doorsteps, made from the first millstones used to grind the local corn. The straight-backed pews are painted white and each has its own door.

The most important agricultural business on the Cape is the cranberry industry. Two thirds of the world's cranberries grow here. You will see the dark-green patchwork bogs wherever you go. Color and romance still cling to the harvesting of the crops. The pickers kneel in the bogs and push wooden scoops to gather the berries. Since the berries are not ready for gathering until the fall, the grower must be prepared for a sudden frost. If the bogs are not flooded with a protective layer of water the moment the temperature falls to the danger point, much of the crop is lost.

One interesting day was spent at Osterville, where skilled workers from all parts of the Cape demonstrated the technique of their various handicrafts. For this annual Craftsmen's Fair, tables were set up on the parsonage lawn of Osterville's Community Church.

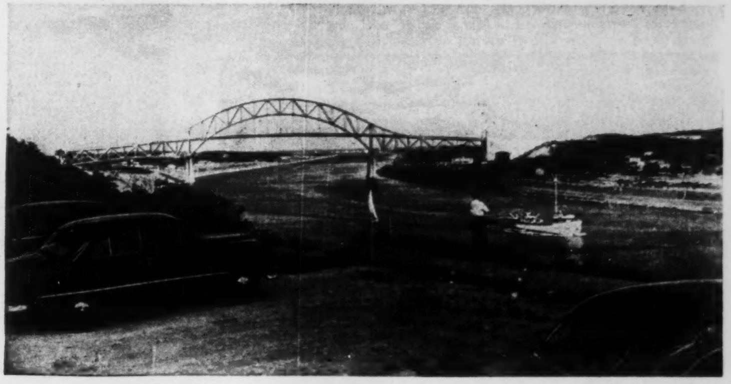
(Continued on page 90)

This year, there is a *new* and *different* INSTRUCTOR TRAVEL CONTEST. Be sure to read all about it on page 90 . . . Don't miss "The Mexico I Found" on page 42, and "Your Next Trip" on page 101.



An ebbing tide leaves a lacelike pattern at Race Point, Provincetown . . . The Pilgrim Monument, at the tip of the Cape, is a notable landmark . . . At Sandwich one finds displays of the glass which made the town famous.

Without Cape Cod cranberries, our holiday dinners would be incomplete. Two thirds of the world's supply is grown in this region.



Provincetown's oldest house has become an artist's studio . . . The Sagamore Bridge is one of two that cross the Cape Cod Canal.

This charming Cape Cod house is typical; four front windows make it a "full house."

The Mexico I Found

Winner of Third Prize, 1952 Travel Contest of THE INSTRUCTOR

Mary Huffaker
Teacher, Fifth Grade, West Stanfield Grade School,
Stanfield, Oregon

Early training makes Mexican boys skillful silversmiths . . . Since "mariposa" means butterfly in Spanish, this name is very appropriate for fishermen's nets on Lake Patzcuaro.

Across the cactus-studded desert of Sonora the bus followed an excellent highway winding over hills, around mountains green with rainy-season grass and chaparral, past quaint adobe villages and sleepy towns topped with windmills, to Hermosillo, the surprisingly modern capital city of a Mexican state.

This was the first stop on my trip into the alluring land of Mexico. My journey would take me down the West Coast, through the seaports of Guaymas and Mazatlan, to Guadalajara and Mexico City, then back through historical Queretaro and Chihuahua to Juarez.

I had expected to find modern cities in Central Mexico, not in this sparsely settled northwest state. But instead of one-story adobes, I saw many buildings of stone, and several stories high. My hotel, the de Anza, was air-conditioned; the lobby, with desk at one side, settees and chairs, smoking stands, tables, and flowers attractively arranged, might well have belonged in a Portland hotel. Yet it *was* Mexican—a large mural of Captain de Anza adorned the wall of the second- and third-story lobby, and near by was a map showing the route of Jesuit missionaries to California, the Anza Trail of 1774–1776.

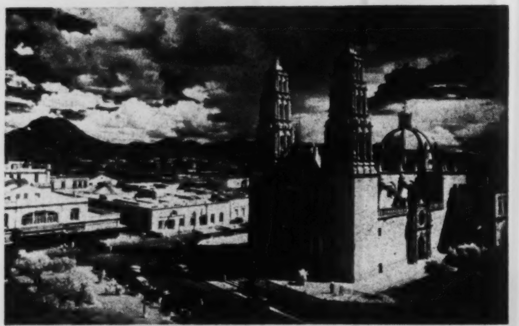
More surprising still were the University grounds, particularly the U-shaped library-museum building, tall and straight as the Sierras that rise behind it, modernistic as a new United Nations building. It didn't seem one bit out of place, either. The honeycombed walls of the protected sides make it suitable for a semitropical plains country; the handsome wrought-iron gates used as doors mark it as Mexican.

I, the only American passenger on the exciting trip from Mazatlan to Guadalajara, did not know that there were rivers to be ferried. Imagine my amazement upon arrival at Las Canas to see a crude raft made by fastening boards across three canoes. That was our "ferryboat"!

Workmen unloaded our baggage and piled it on the raft, leaving room in the center for the passengers. We filed on, one by one, like sheep going through a gap in the fence. Near by was another raft supported by only two canoes—capacity one automobile. Naked little brown boys were having a wonderful time playing in the water, diving off the rafts, and getting in the way of the workers in an effort to help them. Finally, men eased us away from the bank, poled the little raft upstream a short distance, then pushed out into the current which carried us downstream and across to the landing on the other side.

Ferries improved as we advanced. The third one, equipped with cable and pulleys, moved across as men pulled hand over hand on the ropes. The swift, treacherous Santiago boasted concrete piers to anchor the cables, railings around the raft, and a motor.

(Continued on page 91)



Like other cathedrals, the one at Chihuahua is richly ornamented . . . Many fields still are plowed with the aid of oxen.

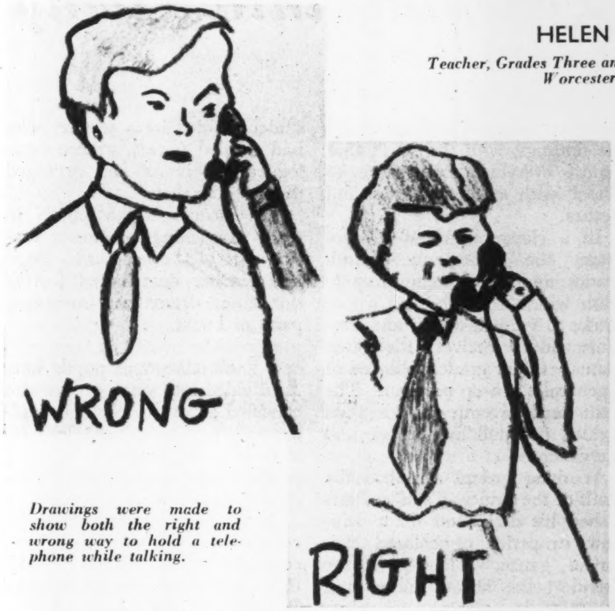
Photos from Mexican Tourist Association.

In the Palace of Cortes, Cuernavaca, visitors find fine historical murals.

Correct TELEPHONE Usage

HELEN I. KEENEY

Teacher, Grades Three and Four, Ludlow Street School, Worcester, Massachusetts



Drawings were made to show both the right and wrong way to hold a telephone while talking.

It is important that children know and practice good telephone habits. Instruction in the proper use of a telephone should be included in every school curriculum.

The pupils in my classroom had been discussing how and when to use the telephone in connection with the material found in their language books. More interest had been created when a pupil brought to school two battery-constructed toy telephones, which intrigued the class. Pupils took turns using them and standards for correct telephone usage were developed. A list of these rules was written on the blackboard and referred to frequently:

1. Be sure to call the correct number.
2. Hold the mouthpiece about an inch from your mouth and speak directly into it.
3. Speak in a low, clear voice.
4. If you are to relay the message to another, be sure you get it correctly. Make sure you tell *who* called and *when*.
5. Be polite when using the phone. Show courtesy to the operator and to anyone who wishes to use the telephone in an emergency.
6. Do not talk too long.
7. Replace the receiver gently. Do *not* slam it.

The class was also organizing a check list for better speech. New rules and suggestions were added to the list as the need arose.

Still another list containing certain phrases for proper speech was developed. It included such phrases as: *an orange, let me, tell them, would you,* and *give me.* Pupils were encouraged to use these phrases in their telephone conversations and special attention was paid to enunciation.

The questions which arose in class discussions included:

Why should telephone conversations be short?

When should pupils be allowed to use the school telephone?

Who should close a telephone conversation—the one who called or the other person?

What should you do in an emergency if the line is busy?

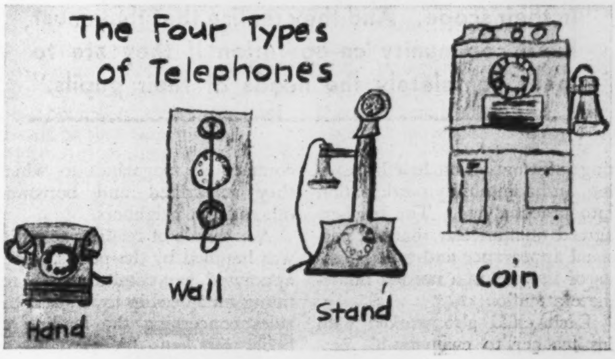
Telephone Package

At this point in our study, we secured "The Telephone Package," a kit containing a motion picture, a filmstrip, student booklets, teacher's manual, directories, and two dummy telephones.

The motion picture, *Adventures in Telezonia,* was shown after a review of our list of standards for telephoning. Everyone was on the alert for any other rules mentioned in the film that were not on our list. A class discussion of it cleared up any incorrect impressions, clarified new learnings or meanings, and gave an opportunity for pupils to express their reactions to the film. Interesting comments were made regarding the use of puppets in the film. The Party-line Piggy was most effective and much class conversation centered about him. His thoughtfulness reminded pupils of "Party-line Piggies" they knew, and, we hope, helped to bring home the message to those pupils who might be considered "Party-line Piggies" themselves.

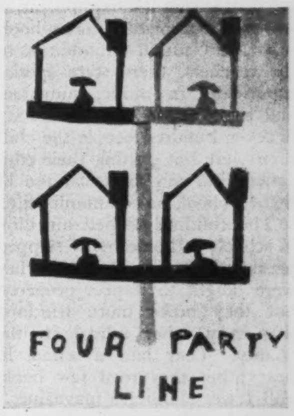
The filmstrip, *How We Use the Telephone,* was first shown with no interruption. A pupil read the text for each frame. At the end of the filmstrip, there was a brief discussion to clear up any misunderstandings. Later there was a second showing. A pupil was chosen as leader. She stood by the screen and with a pointer, directed attention to particular points in the filmstrip. She called on other pupils to read the captions and at intervals signalled to the operator (another pupil) to stop the projector to allow time for discussion. The pupils' comments were most helpful and enlightening.

A committee was organized to compile a class filmstrip. When it was shown, a member acted as spokesman. She carefully explained each frame with its caption. Special attention was given to the speech standards previously set up by the class. Constructive criticism was made by the pupils, who seemed to be growing more "speech conscious" daily.


The Four Types of Telephones
Hand
Wall
Stand
Coin

Integrations

Most subjects of the curriculum were involved in the unit. The language-arts program, particularly, lent itself to the study. The pupils wrote their own stories of the "Adventures in Telezonia." They listed the names of their classmates in alphabetical order with their telephone numbers. Spelling and penmanship lessons included such words as: *telephone, receiver, dial, number, operator, mouthpiece,* and *switchboard.* Oral language included dramatizations of telephone conversations.



Interest in poetry writing was aroused by my reading of the amusing poem, "Eletelephony," by Laura E. Richards. The pupils' desire to hear it again was a good opportunity for choral work. So we had six children read two lines each. It was not long before several had learned the poem from memory, due, no doubt, to the delightful rhythm of the musical words. Each child was urged to write a poem of his own.

Cards with printed directions for specific telephone conversations were shuffled and distributed. They provided opportunities for actual experiences with the practice telephones.

An original poem about the telephone was set to music composed by the pupils during music periods. *(Continued on page 85)*

CULLODEN
WEST VIRGINIA

Culloden School Puts Learning into Living

Browne Sampsell

If you had gone visiting several years ago, what kind of school would you have found in the little town of Culloden, West Virginia? In housing and equipment, it was well in step with other schools of Cabell County. In addition to the teachers, there were special supervisors in music, nutrition, and art. Yet in this community of seven hundred people the children were not putting their education into any practical use in home, school, or community life.

The children studied nutrition in school; at home many skipped breakfast. In the classroom they were taught to respect property, but they broke more windows than any other school in the county. They had a school library; but they read few books and fewer children's magazines.

There were reasons, of course, for this waste of learning. For example, emphasis was placed on the official rating of the school rather than on meeting the needs of the children. Practically no recognition was made of individual differences. School records revealed that 32.9 per cent of the children were overage for their grade. No attempt was made to organize subject matter for use in school and everyday living.

The school program gave the children no opportunity to develop initiative, responsibility, mental resourcefulness, or community consciousness. They had no pupil-planning groups for social or classroom projects; no groups responsible for the operation of routine school affairs. Each classroom operated like a little island off to itself; and the school existed as an institution that stood apart from the rest of the community.

This deplorable situation existed until the rural supervisor of Culloden School decided to do something about it. As a first step she called a meeting of the staff to plan a school program to meet the pupils' home and community needs. The teachers readily admitted that they did not know enough about their pupils to prepare a curriculum to meet their needs. To get this information it would be necessary to have a comprehensive study of the community with the emphasis on home conditions and the out-of-school activities of the pupils.

The children zestfully gathered the facts and figures. The sixth and seventh grades visited homes, stores, filling stations, garages, and near-by industries. They interviewed older residents, community leaders, and officers of various organizations. The fifth grade got data on recreation, social, and cultural activities. The eighth grade secured information about homes, types of buildings, and size of families.

While the pupils were taking this community census, the teachers were learning what the children did outside school—the books they read, the movies they attended, and the radio programs they enjoyed.

The survey revealed that the children needed practice in putting information on health, reading, and community participation into practical use. The teachers agreed unanimously that the personal appearance and eating habits of the children needed immediate attention.

Each child also worked with his teacher to evaluate his personal appearance and to record the findings, with the result that almost everyone soon came to school with cleaner bodies and clothes.

In a classroom clean-up program, the sixth and seventh grades appointed committees to wash windows, walls, and woodwork; to varnish desks; and decorate window shelves with potted plants. Other grades followed in a general clean-up program. The sixth and seventh grades then tackled the building proper and the grounds.

Working groups scrubbed the walls of the principal's office, varnished his desk, and made window draperies of colored theatrical gauze. They gave the corridor, the library room, and the cafeteria a thorough cleaning. They put appropriate posters on corridor walls and in the library.

Each week a different grade displayed its work on a long table under a large bulletin board in the main corridor. Other displays went into the library and on window shelves. Next they filled the puddles in the schoolyard with cinders and burned paper and trash that had accumulated.

The school equipped the library with bookcases, reading tables, and chairs. The school was able to buy twenty-five books for the primary grades. A request to the county circulating library brought a gift of thirty-five volumes, a loan of 175 books, and an encyclopedia. The teachers contributed magazines to which they subscribed and borrowed others from neighbors.

A schedule of reading activities was handled by the pupils. They appointed a committee with rotating membership to see that the rules concerning the lending of books were kept. A committee of students aided by a teacher who had studied library science catalogued the books and arranged them on the shelves.

To encourage the pupils to read, storytelling became a routine part of the program. Pupil and teacher contributed feature stories and dramatized interesting parts of books.

In each classroom pupils were divided into small groups and classified according to their reading ability. Daily schedules were arranged to permit free reading periods. Magazines and current-events readers were provided.

A major shortcoming of the old curriculum had been a lack of constructive co-operation between the school and the community. In Culloden's Parent-Teacher Association there were only five active members. Few patrons visited the school and they were not invited to help the school in any capacity.

The new health and clean-up project impressed the community to such an extent that the P.T.A. invited the parents and friends to join it in a program that would help teachers and pupils to expand their health project.

The result was Culloden's first community meeting. For the first time, the P.T.A., the school staff, the county supervisory staff, the Farm Women's Club and the 4-H Club met to consider how they could render assistance in the school program.

As a result of this meeting, a supervised summer recreation program was begun. Adult assistance in landscaping the school grounds was volunteered and through the co-operation of the Farm Women's Club and Ladies of the Lions' Auxiliary, telebinocular tests were made possible for all the children. The adults of Culloden secured also the services of a county bookmobile.

Today, school officials, teachers, and adults in Culloden see school problems as community-wide in their scope rather than confined within the four walls of a school building. And they realize that they must have community co-operation and participation if they are to meet completely the needs of their pupils.

> **"School officials, teachers, and adults in Culloden see school problems as community-wide in their scope. And they realize that they must have community co-operation if they are to meet completely the needs of their pupils."**

FACTUAL STORIES *FOR PRIMARY AND MIDDLE GRADES*

Betty's Strange Trip

Claribel Spamer

One afternoon Betty was sitting on the lawn chewing a blade of grass and just daydreaming. It was a lovely spring day, the new green grass and leaves making the world bright in the sunshine.

"Don't do that!" said a tiny voice suddenly.

Betty looked down at the place by her elbow where the voice had seemed to be. A small elf, wearing a leaf-green suit, was looking up at her crossly.

"Oh, my goodness!" Betty exclaimed. "I didn't know there *were* elves! Don't do what?"

"Chew that grass," he commanded. "You don't know what damage you are doing. If you did you'd stop in a hurry."

"Would I?" Betty asked. She was still surprised to see a real elf.

"Oh, yes," he replied. "Why children put all sorts of things in their mouths besides their food has always puzzled me. But come out from under that tree and I will show you what I mean."

Betty got up and walked out onto the sunny part of the lawn. "All right," she said curiously, watching him run beside her.

"You forget I must run to keep up with you," he panted. "Let me get my breath. Then I am going to take you on a trip—a trip into a blade of grass."

"What!" Betty exclaimed, not believing him. "A blade of grass is flat. It hasn't any inside."

"It certainly has!" said the elf scornfully. "It is built of bricks called cells and is just full of rooms. It is really a factory."

"It *is?*" asked Betty, her eyes wide. "What does it make?"

"You'll see," said the elf. He stood over a blade of grass and flicked his hand at it. "Berumba cadeebra," he mumbled.

Betty had only just time to jump back out of the way as the blade suddenly grew into a huge green building. Even Betty, who was much, much bigger than the elf, was tiny beside it.

"There!" said the elf, very much satisfied with himself. "It's big enough now for us to go into."

Betty looked at the huge green wall in front of her. "But where is the door?" she asked.

"Up on top," replied the elf. "Come on. We must climb up."

It was quite a climb but they finally made it. "You should have waited until we got on top before you made the grass leaf so big," Betty scolded him, wiping the sweat from her forehead.

"Don't be silly!" the elf told her. "You were much too big to get on top before I enlarged it, you know."

"That's so," remembered Betty. "Where is the door?"

The elf walked around a little bit, and Betty followed him. He soon came to a small hole. "This one is big enough for me but not for you," he said. "But we shall soon find another."

They found a larger one almost immediately. "Come on," the elf said, and before Betty could answer he slid down through the hole and was out of sight.

"Oh, dear!" she said to herself. "I'm not sure I *want* to go down there!" But she sat down and cautiously dangled her feet into the hole, trying to feel the bottom.

"Come on," the elf's voice urged from inside. "It's a very short drop." Encouraged, she let herself slide. A second later she found herself inside the blade of grass.

Betty never would have imagined the inside of a leaf could look like this. Although she was in a small room, it was unlike any she had ever seen anywhere before, either in a home or in a factory. It was very bright, yet there were no lights. The bricks of which the walls were composed seemed to be made *(Continued on page 92)*

Sammy Salmon

Elsie Denean Hunt

RALPH AVERY

Sammy salmon lived in the Pacific Ocean among the swaying seaweeds and gleaming black rocks. He liked to play hide-and-seek with his neighbor Sue Salmon. They darted through great caves in the deep ocean and blew bubbles at each other.

One day, in early spring, when the water began to get nice and warm, Sammy and Sue decided to leave their Pacific home and start swimming up one of the rivers that lead away from the big blue ocean. Somehow they knew that they had grown up and would have to fight their way upstream until they found a place to make a nest where Sue could lay the eggs. They faced great dangers but they promised each other that they'd always stay together.

One morning soon after breakfast they came to a waterfall. How could they ever climb this high place, Sue Salmon wondered. Sammy swished his tail three times. That meant, "Follow me." Then he bent himself like a bow, with his tail almost in his teeth, and jumped! He seemed to fly over the roaring waterfall. He landed in a small eddy. Then, Sue Salmon jumped. Above the waterfall they rested awhile.

One day Sammy and Sue Salmon were swimming along when suddenly—*swish!* Something bright and shiny hit the water. They were frightened! When they looked up they saw an Indian standing on a rock in the river, ready to strike them with his sharp spear. Sammy swished his tail three times and Sue followed him. Soon they were in safe waters—or so they thought.

They drifted along in the quiet water when suddenly they noticed a mighty bridge above them. Too late, they saw the man standing there with his fishing pole. The great silver hook tore through the water and ~~stabbed Sue Salmon~~ right in the middle of her beautiful back. She screamed a salmon scream of pain as the blood began trickling from the wound. She jumped and shook herself to try to get loose but the hook tore deeper and deeper into poor Sue Salmon. She panted and she screamed! The fisherman on the bridge started to pull in the line. She knew she would soon be up on the bridge with the man and would never see Sammy again. Then she saw his tail swish three times. "Follow me!" Sammy was saying.

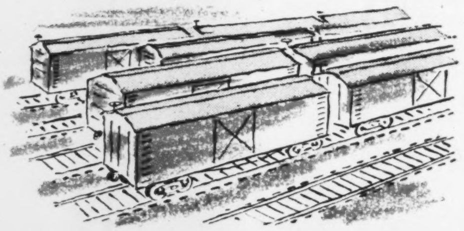
Did he have a plan to get away from the fisherman? Sue turned to follow Sammy, even though the hook hurt terribly as it tore deeper into her back. Sammy led her between two big rocks. The fisherman's line tangled in the rocks and with a last mighty pull Sue tore the hook out of her back. They swam up river. They found a quiet little pool where they stayed until Sue's back was healed. The river was warm and pleasant but Sue and Sammy knew that they must hurry to the place where they would make their nest.

Sammy found a nice gravel bed in the Salmon River in Idaho. With his tail he scooped out a spot about five feet across in the river bed. Sue cleaned the mud and plants from the stones with her tail. When it was ready Sue filled the "nest" with pinkish red salmon eggs. Together they covered the eggs lightly with gravel to protect them. In about three months, the baby salmon would hatch. A year later the young salmon would swim back to the Pacific Ocean and spend three or four years eating and growing. Then some of Sammy's and Sue's children would return to the same river in Idaho to have their young during the spawning season in the spring.

Sammy and Sue drifted downstream in the warm water. Their work was done, and they rested among the mossy rocks until the end of their lives. They were too tired and too thin to do more.

The Story Behind Things We See Every Day

From Lumber--



1

GOOD furniture is made from good lumber. Each piece is carefully checked as it is unloaded from the boxcar. Lumber comes from many parts of our country and Canada.

2

THE seat in a wooden chair or the top of a desk is made from several pieces of wood. Pieces of equal length are glued together. Then the pieces are tightly clamped in place on a revolving press. When the glue is thoroughly dry the joined pieces are released and are moved along to the next machine for shaping.

AFTER passing through the assembly line, these chairs are inspected for flaws and made ready for varnishing. In what other industries are assembly lines used?

5

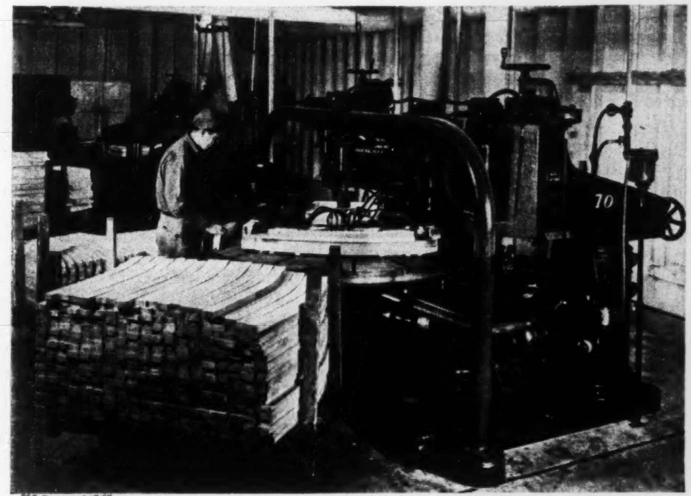
MANY small pieces of wood are put together to make furniture. Some workers are assigned to cut out small pieces with band saws. Each piece is cut according to a pattern. The narrow blades on the saw help the workers to cut round corners and small notches more easily. Why must a person using a saw always be alert and careful?

6

To Fine Furniture

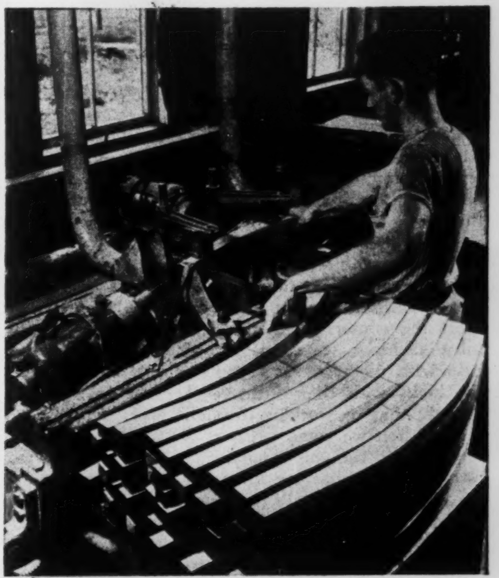
Pictures on these pages were supplied by courtesy of the Gunlocke Chair Company.

3



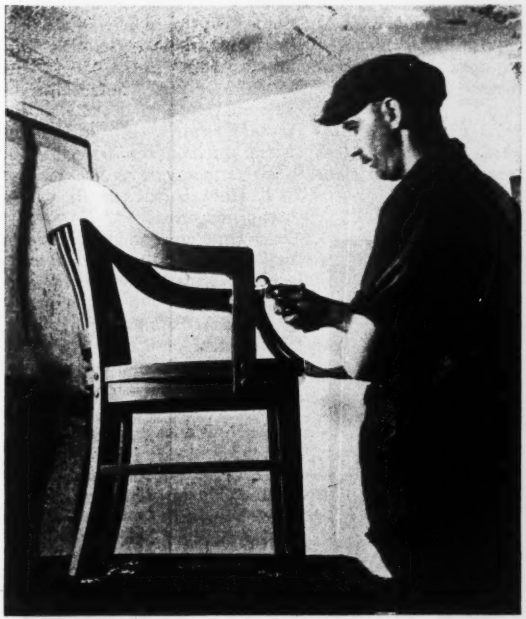
LEAN back in your chair. See how comfortable it is! This machine with its high-speed knives shapes chairs, desks, and other wooden furniture to fit your body.

4



THIS machine cuts the back posts for chairs and drills dowel and screw holes in them. The sawdust which is formed is removed through ducts and used for fuel.

7



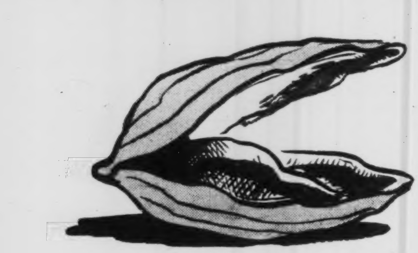
TO KEEP furniture smooth and easy to clean, wax, varnish, or lacquer is applied with a spray. The revolving table can be turned so that the painter need not walk around the chair.

8

THEY'RE ready to go! These chairs have been carefully rubbed by hand with pads soaked in pumice and oil. The rubbing changes the high gloss to a satiny, durable shine. Here in the packing room each chair is carefully placed in its own carton and cushioned against damage during the shipping. Although these pictures show only the making of chairs, the same careful measuring, cutting, polishing, and inspecting are used in constructing other pieces of wooden furniture.

A Unit for Middle Grades

Sea Food and Its Relation to Conservation and Child Labor Laws



Marie B. Carver

Teacher, Grades 4-6, Public School,
Bon Secour, Alabama

SCHOOL started in September and so did the shrimping and oystering season in Bon Secour, Alabama. Little children came to school while their fathers went fishing and their mothers went to the sea-food shops to open the oysters and head the shrimp.

There was a need for the study of conservation and the child labor laws. Many men did not respect the conservation laws and some children stayed home to help with the work or to go on the boats with their fathers. I thought that by working through the children we could get over a few facts to the community.

I brought some specimens of sea life and a few shells to school. It was amazing how our collection grew and how many different kinds of sea life were contributed by the children.

Our sea-food unit lasted three months. Interest in it spread throughout the community as I had hoped.

We read stories, drew pictures, made booklets, cut letters, located places all over the world, learned new words, collected specimens, pictures, and books, visited sea-food shops, and took a field trip on Mobile Bay. We made slides, wrote poems, did choral reading, made charts, and wrote stories and letters requesting information.

We Studied—

A. Ways fish are caught.
  1. Nets or seines.
  2. Traps.
  3. Trawls.
  4. Tongs or rakes.
  5. Dredges.
  6. Harpoons or spears.

B. By-products of the fishing industry.
C. Ways of preserving fish.
D. How the fishing industry gives work to people.
E. How fishing adds to a country's resources.
F. How fishing helps a country's food supply.
G. The United States fishing grounds and fishing centers.
H. Famous fishing grounds and fishing centers of the world.
I. The Conservation Department and how it helps the industry.
J. Fish in our foreign commerce.
K. The Alabama Child Labor Law.
L. The Sea Food Union.

Democracy becomes a way of living as children plan together to meet common problems. The following rules were made into a chart by the children in preparation for a field trip on a State Boat.

1. Stay in a group while going to the river and returning.
2. Get on and off the boat in single file.
3. Do not push or shove.
4. Be polite to the State Boat men and the visitors.
5. Stay away from anything that looks as if it might hurt you.

These are the questions the children planned to ask the men on the State Boat. Later, the answers were listed on another chart. Here the answers are included in italic.

1. What is the Conservation Department for?

To help protect the natural resources of Alabama.

2. What time of year do you plant oysters? Why?

Spring. Because oysters live best when planted in cool weather. One-third of them die after they are planted.

3. How long will it be before the oysters will be big enough to harvest?

Two or three years.

4. Why do you have to plant oysters in Bon Secour?

Because the current is not strong and swift enough to bring in a quantity of oyster eggs.

5. Where are the best planting grounds? Why?

On hard shell bottoms. An oyster usually dies when it is planted on a mud bottom. It needs to attach itself to something.

6. Who is responsible for getting the oysters planted?

The Conservation Department gave the union (A. F. of L. Sea Food Union) the job of planting the oysters last year. The union hired men to catch the oysters and some large boats to plant them.

7. Why aren't people allowed to dredge for oysters?

Because the oyster reefs are too small.

8. How large do shrimp have to be before you can sell them?

There must be at least forty shrimp to the pound.

9. What are the laws about catching crabs?

You cannot sell the hen crabs that have eggs under them.

10. Where does the Conservation Department get the money to plant oysters?

The State Department of Alabama sold shells from Point Clear Reef. The money is used to plant oysters on other reefs.

Gayle Hamilton

Kinds of Sea Food
1. Shrimp
2. Crabs
Oysters
Mullet
Salmon
ardines
bsters
15. Tuna
8. Herring
9. Haddock
10. Cod
11. Halibut
12. Sea Trout
13. Whales
14. Mackerel
Our Science Table

The children and their parents contributed specimens of sea food for the classroom science exhibit which these boys are arranging.

Child Labor Law

After reading and discussing a bulletin on the Alabama Child Labor Law, the children added another chart to their display.

1. What is child labor?
2. What children are protected?
3. At what age is a child permitted to enter gainful employment?
4. What provisions protect the children working as newsboys, magazine sellers, bootblacks?
5. How is the Alabama Child Labor Law enforced?
6. Why is the law necessary?
7. How can an employer be sure of a child's age?
8. Is a child guaranteed protection against injury in the course of his employment?
9. Is there a limit to the number of hours a child may be employed in one day or week?

Development

The children enjoyed map work more because the places they located had meaning to them. The subject of sea food carried their interest around the world.

They were eager for information. They used all the material in our classroom and sought additional reading in the library with the aid of our school librarian. The encyclopedia became an important source of information when the children tried to find answers to questions like these.

1. How is the depth of the ocean measured?
2. How are scientists able to make maps of the ocean floor?
3. What is the whale's greatest gift to man?
4. What is another name for the lobster?
5. How are lobsters caught? Why are most lobsters caught at night?
6. How does a lobster carry its young?
7. What are coral gardens?
8. What do flounders eat?
9. What is peculiar about the looks of a flounder?

Evaluation

As a grand finale to the unit, we were chosen by our county supervisor to send our material to the Baldwin County Fair as an example of good schoolwork in our county.

DAY BY DAY FOR MARCH . . .

Esma Hackett's Daily Suggestions to Help You in Your Classroom

2. Can you recall the time when one always carried on a study of Holland in the classroom during the month of March? There are places, of course, where this custom is still followed, but one is much more apt to find children learning about the work of the wind at this time, by carrying on experiments and consulting related reference materials.

3. The subject of evaporation is especially fascinating to young children if the experiments are simple enough to be within their comprehension. The more common examples of evaporation which the class can watch at school include: tables and blackboards drying after washing, the drying of paint and paste on paper, and wet umbrellas drying in a warm room.

4. Familiar examples of the speeding up of evaporation by the wind include the drying of wet sidewalks and of wet clothes on a line during a windy day. By use of an electric fan in the classroom, it is possible to show just how wind speeds up evaporation.

5. Older boys and girls enjoy learning about the effect of the wind on sails, kites, weather vanes, windmills, and airplanes. The use of the wind sock and the anemometer for measuring the direction and velocity of the wind will also be of interest. Artificial winds used in wind tunnels for experimental purposes may have special appeal for the scientific-minded boys in the group.

6. If a study of Holland is carried on in your classroom, be sure that the material used for reference is not outmoded. Don't be guilty of teaching facts that were once authentic, but which are quite incorrect in this modern age. For example, make it clear that the wearing of wooden shoes is not a general custom, and also that the canals are an important mode of travel but are not the only way people get from place to place in that country.

* * *

9. The art work will correlate nicely with your science this month and some interesting pictures showing the action of the wind should result. Remember the importance of a lively preliminary discussion on the theme to be developed.

10. Have you tried using "writing samplers" as an incentive for improving the handwriting of your upper-grade children? Begin by having the class watch for new words in which they are interested. Then each child can use in an original sentence the word which interests him most. After the sentence has been written in the child's best writing, an attractive border can be planned and painted around it.

11. Encourage the children to select a design for their "writing samplers" which is related to a special interest. Some of the boys may enjoy working out a design using cattle brands of various types. Others may like Indian or Pennsylvania Dutch motifs, or one which is entirely creative.

12. As you add inexpensive little books to the classroom library, do you aim to increase the amount of social-studies material which is directly related to the program for your grade? A new Book Elf book by Ora Walker, which is called To the Store We Go, is fine for use with first- and second-graders.

13. Encourage your primary children to bring in ice-cream cartons, and other boxes such as those which contain salt and oatmeal, for use in the play center. Boxes of this type will give the children ideas for constructing tank cars, locomotives, windmills, and so on.

* * *

16. Be sure to watch the advertisements in the popular as well as in the professional magazines which you read. Excellent pictures for use in both science and social studies can be collected in this way, and you will find a variety of clever helpful suggestions that are definitely related to work and play in the classroom.

17. Kindergarten teachers who play the piano while their children engage in various rhythmic activities will find that the rhythm of "Humoresque" is excellent for waddling ducks.

18. Learning about the way brakes work on cars, wagons, and bicycles is an interesting subject for exploration in a group made up largely of boys. The ways in which children imitate brakes when they wish to slow down a sled, wagon, or kiddie car will make the principle clear if a demonstration accompanies the discussion.

19. Don't forget to emphasize the value of the contribution being made by the pupils who act as room housekeepers. If you are generous with your praise, each child will feel that even a small task is worthy of his very best efforts.

20. Do the Camp Fire Girls, 4-H Clubs, and Girl Scouts carry on active programs in your locality? If so, this month is the time to plan with your class for some special observance in recognition of the contributions that these fine organizations are making to your community life.

* * *

23. Plan to relate some of your science and social-studies learnings to the local activities which are being carried on at this time of year, as they will be of special interest to the class. Making maple syrup and the spring drive of logs and pulpwood are examples of such activities that will appeal to the children.

24. For a renewal of interest in the making of scrapbooks, place a colorful seed catalogue or two with the other material that is always available for use by the children.

25. Second-graders will be enthusiastic about carrying on an activity relating to the growth of flower seeds if an excursion to the local greenhouse introduces the unit. A bit of exploration and some discussion relating to the information needed should precede the excursion.

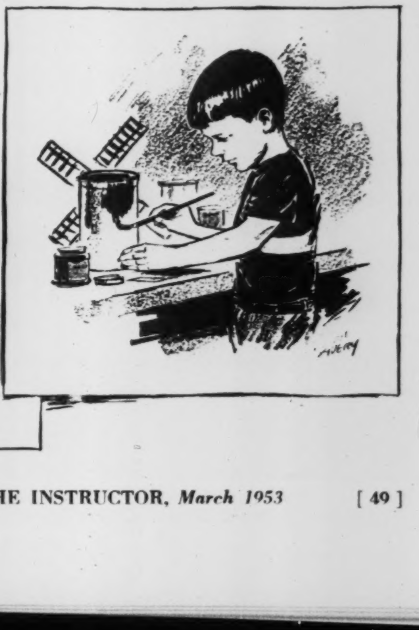
26. Time to be thinking about your Easter handwork projects which you wish to complete and display before Easter! In addition to the usual greeting cards and your Junior Red Cross items, why not make something which the children themselves can enjoy in the classroom?

27. Some groups have great fun making such items as: a parade of egg-head puppets sporting the latest in Easter bonnets, a choir made up of egg-head singers clad in paper robes, or a peep show in which can be seen rabbits in a wood preparing baskets of tiny colored eggs for Easter.

* * *

30. Be on the watch for signs of restlessness in your group about now, and provide the necessary change promptly. After a bit of relaxation, the children will work with renewed interest.

31. Feathers and bits of colored flannel can be used on Easter greeting cards to give a new look to chickens, rabbits, and ducks.



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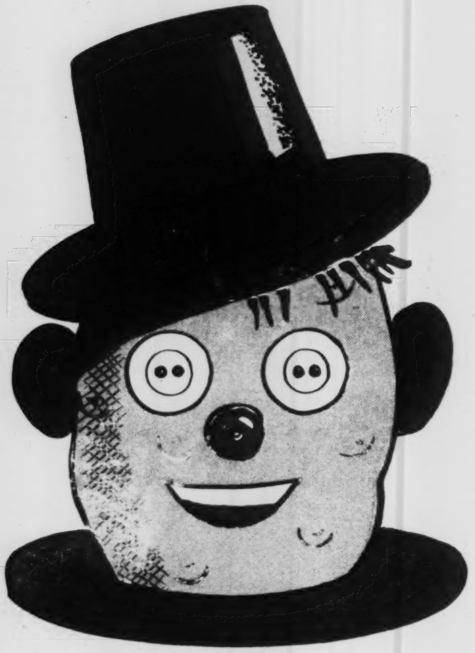
St. Patrick's Party INVITATION

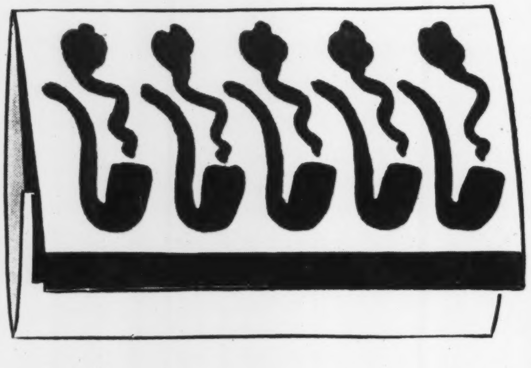


Pipe this invitation
To a St. Pat's spree!
It's sure to be a dandy,
Take the hint from me.

If you will come, and with us
Gay and merry be,
The party I am having
Will suit me to a "T."

From *The Children's Party Book*, by Mary Breen. Copyright 1951, A. S. Barnes and Company

Jane Turner

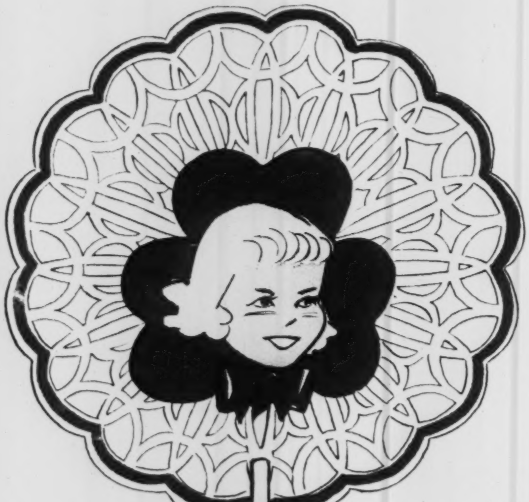


POTATO-PRINT INVITATION: Decorate your St. Patrick's party invitations with potato prints. You can carve a design on a potato in a few minutes, and the printing is easy. Cut a potato in half. Draw the outline and cut around the design with a pocketknife, so it will be raised about ¼". Print in green ink, and write the invitation with green ink.

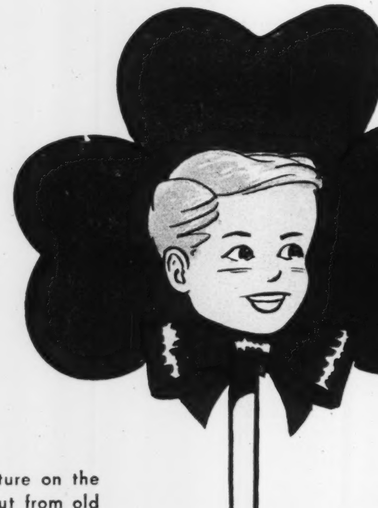
POTATO IRISHMAN: This could be made large for a centerpiece, or small for an individual favor. Pare away potato peel in shapes for mouth and eyes. Pin on a carrot tip or a cranberry for the nose. Eyes can be buttons. Make a collar, a top hat, and ears from green cardboard. The crown of the hat is a small paper cup covered to match the brim.

and FAVORS

Bernice Walz

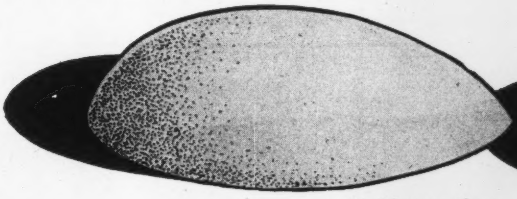


SHAMROCK FAVORS: Cover the front of a penny sucker with 3 hearts made of green metallic paper, to represent a shamrock. Paste a little girl's picture in the center for the girl's favor, and a little boy's picture on the boy's favor. These can be cut from old catalogues or greeting cards. Paste a little bow of green ribbon at the neck of each. Stick the lollipop handle through a lace-paper doily.

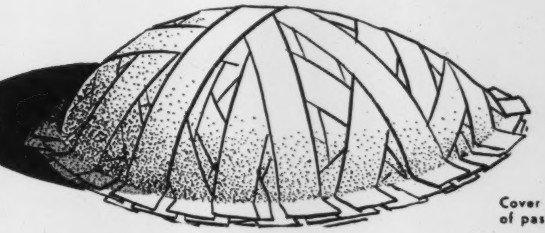


Easter SURPRISE

LUCILE ROSENCRANS

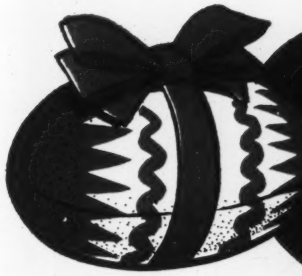


Model an egg shape. Cut in half.

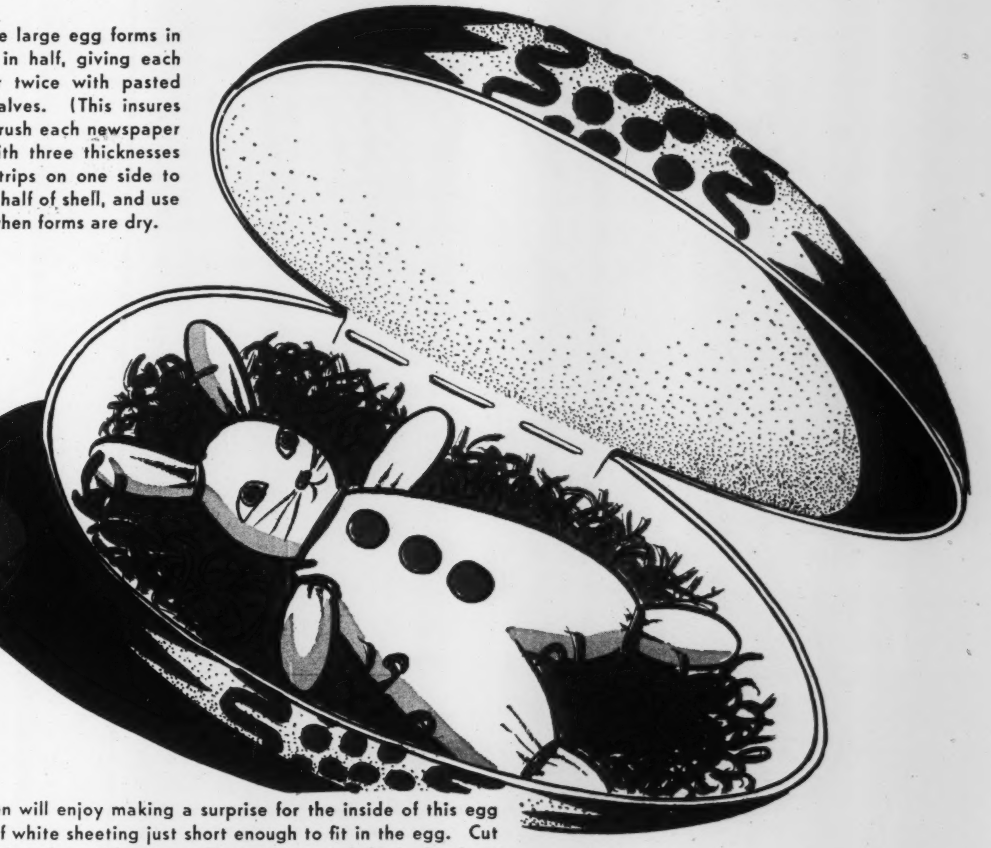


Cover with three layers of pasted strips.

PAPIER-MÂCHÉ EGG: Make large egg forms in modeling clay. Cut these in half, giving each child one section to cover twice with pasted paper strips for eggshell halves. (This insures matching of the halves.) Brush each newspaper strip with paste. Cover with three thicknesses and let dry. Leave long strips on one side to paste or staple to the other half of shell, and use as a hinge. Paint designs when forms are dry.

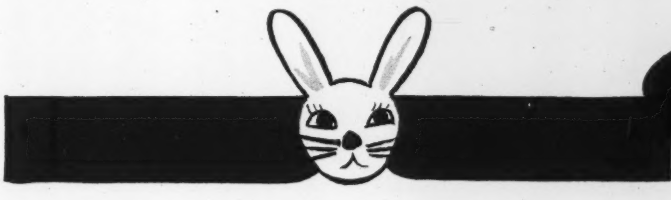


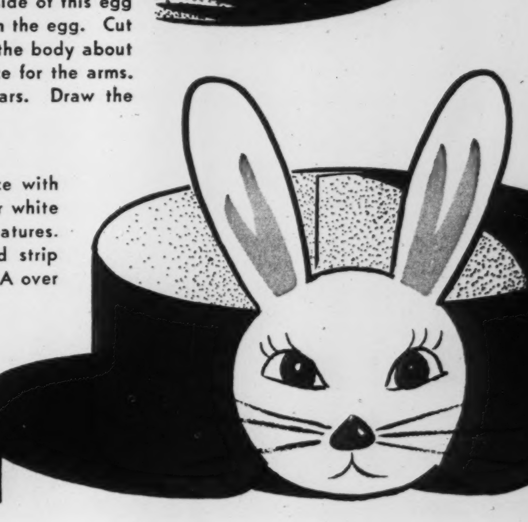
Fasten with bow.



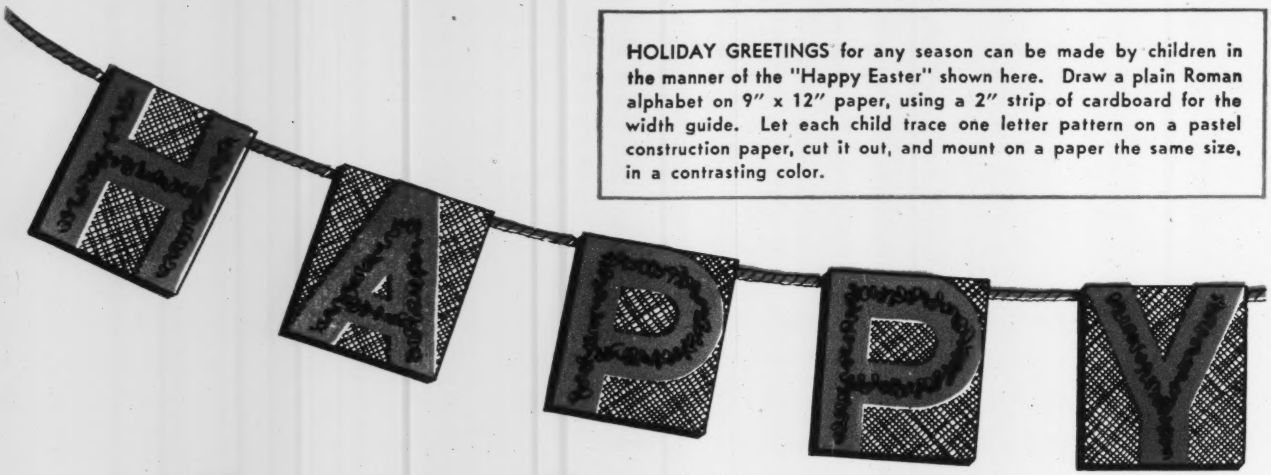
CLOTH RABBIT: Children will enjoy making a surprise for the inside of this egg gift box. Roll a piece of white sheeting just short enough to fit in the egg. Cut in half at the bottom and tie feet with string. Tie string around the body about ⅓ of the way from the top to make the head. Use another piece for the arms. Tie in place. Cut the cloth at the top of the head to form ears. Draw the features with purple crayon.

BUNNY CANDY HOLDER: Make a bunny face with extended sides, using white drawing paper, or white felt. Use pink or lavender crayon for the features. For a nut or candy cup, make the head and strip scaled to the size of a suitable tin can. Paste A over B. A handle can be added if desired.

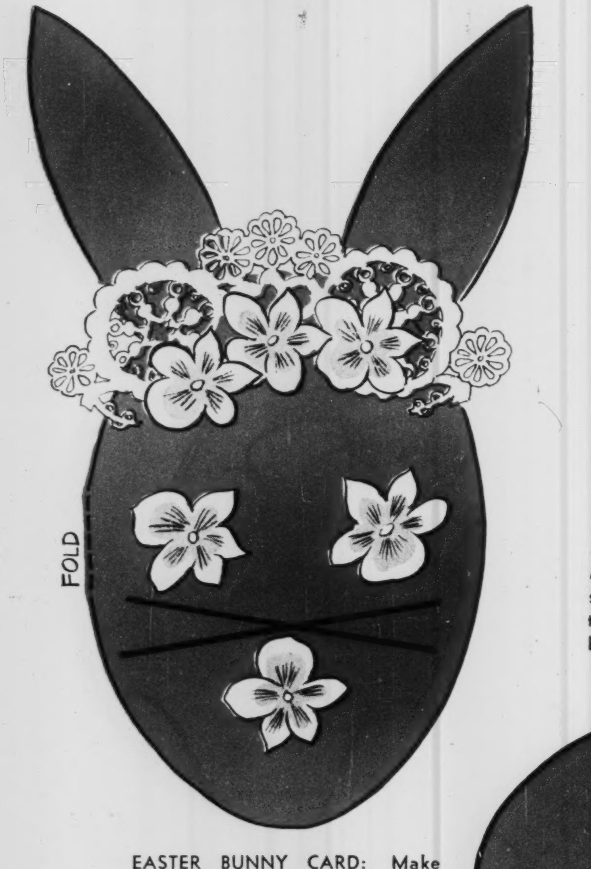




HOLIDAY GREETINGS for any season can be made by children in the manner of the "Happy Easter" shown here. Draw a plain Roman alphabet on 9" x 12" paper, using a 2" strip of cardboard for the width guide. Let each child trace one letter pattern on a pastel construction paper, cut it out, and mount on a paper the same size, in a contrasting color.

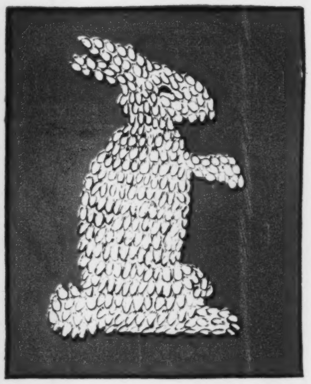


Bunny Cards



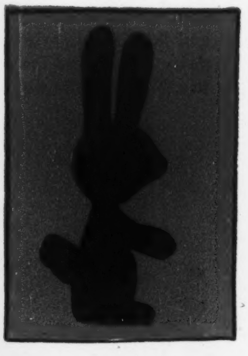
EASTER BUNNY CARD: Make an egg shape on a fold of colored construction paper. Add ears. The hat is a piece of lace-paper doily. Decorate with flowers from seed catalogues or wallpaper.

Bernice Walz



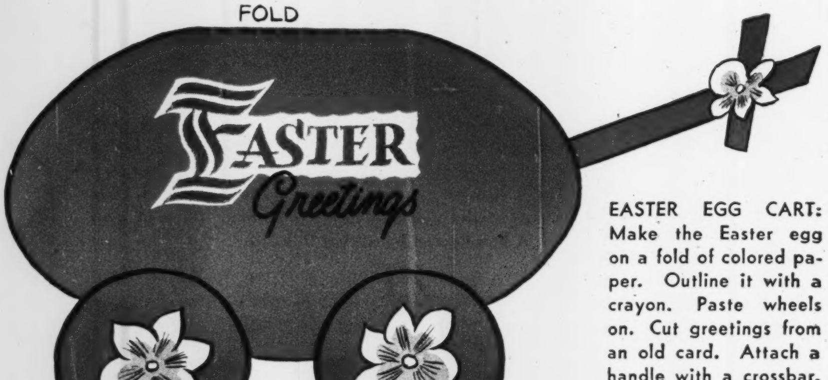
Evelyn Mockett

A PUSSY-WILLOW FUR COAT: Children strip pussies off the branches, and remove the black bud sheaths. Cut a cardboard bunny and paste pussies on the form.



Jessie Todd

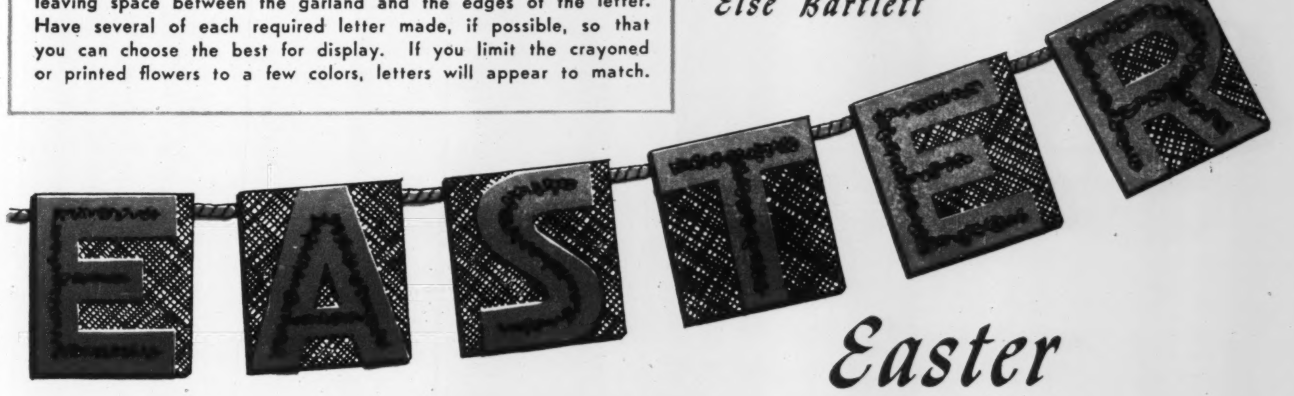
A BUNNY SEAL for eggs or packages is made by cutting a design from gummed colored paper. Children enjoy decorating with these without using paste.



EASTER EGG CART: Make the Easter egg on a fold of colored paper. Outline it with a crayon. Paste wheels on. Cut greetings from an old card. Attach a handle with a crossbar.

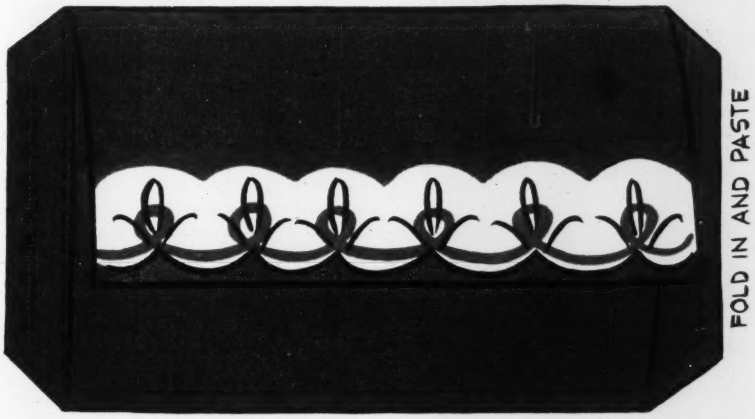
CHILDREN then decorate each letter with garlands of imaginative flowers and small leaves, following the contour of the letter and leaving space between the garland and the edges of the letter. Have several of each required letter made, if possible, so that you can choose the best for display. If you limit the crayoned or printed flowers to a few colors, letters will appear to match.

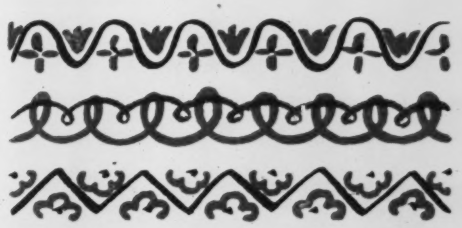
Else Bartlett

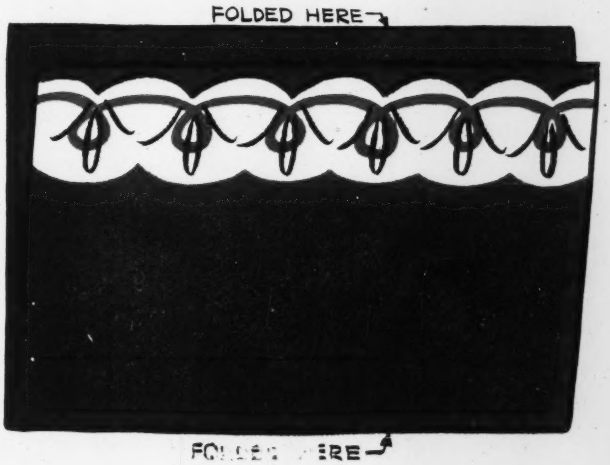


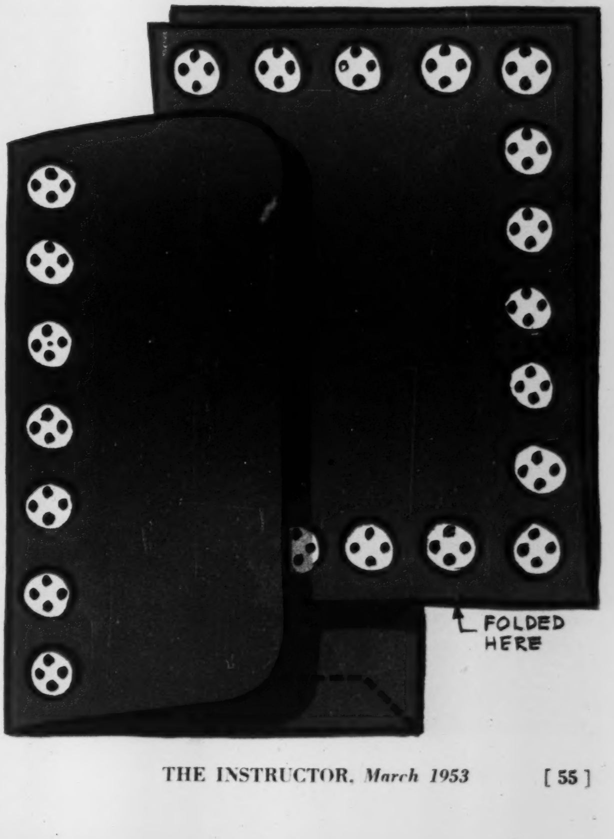
Easter Note Paper

Grace Randall

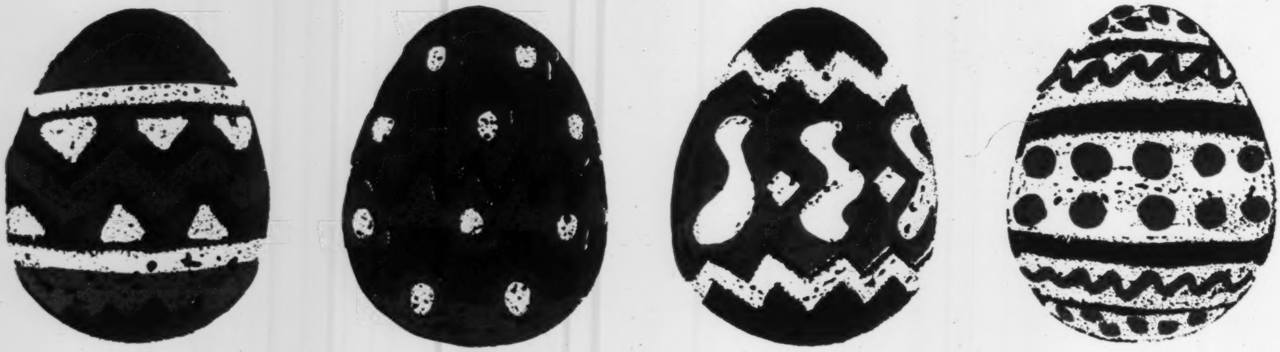








ATTRACTIVE NOTE PAPER can be made for Easter messages. Use smooth paper in pastel shades or white. The style on the right is a long crosswise folder decorated around all four edges of the front. It is cut 3" x 8½" and folded in the center the short way. To make the envelope, cut the paper 5½"x 8½". Fold in ½" on long edges. Trim flap. Fold up 3" at one end and 2" at the other. The notepaper above is one long sheet, decorated only at the top and folded twice crosswise to fit in the envelope, which is made the same way as the other envelope. Fit in a pretty box.



"MAGIC" Easter Eggs

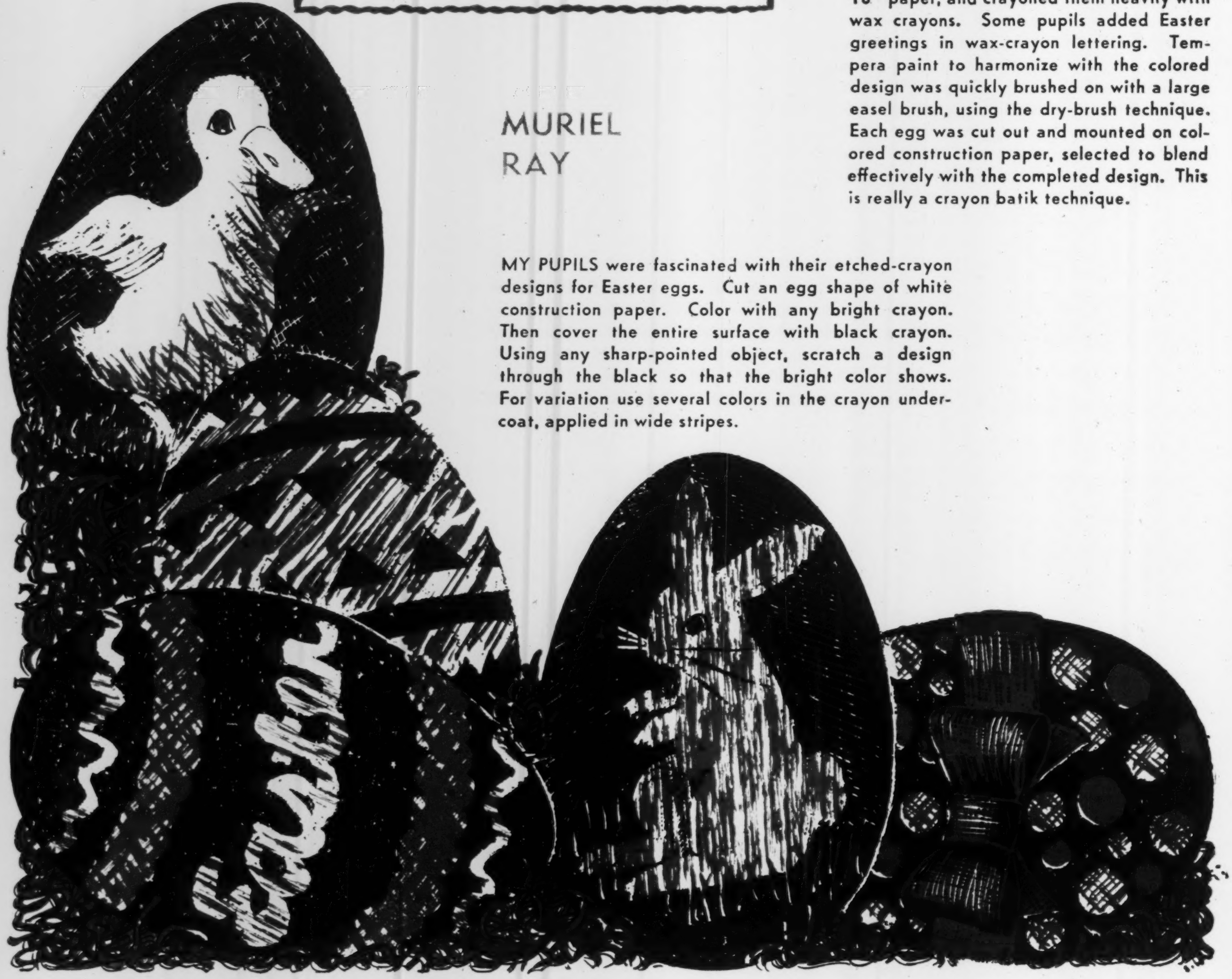
ANNA
FAGERLIE

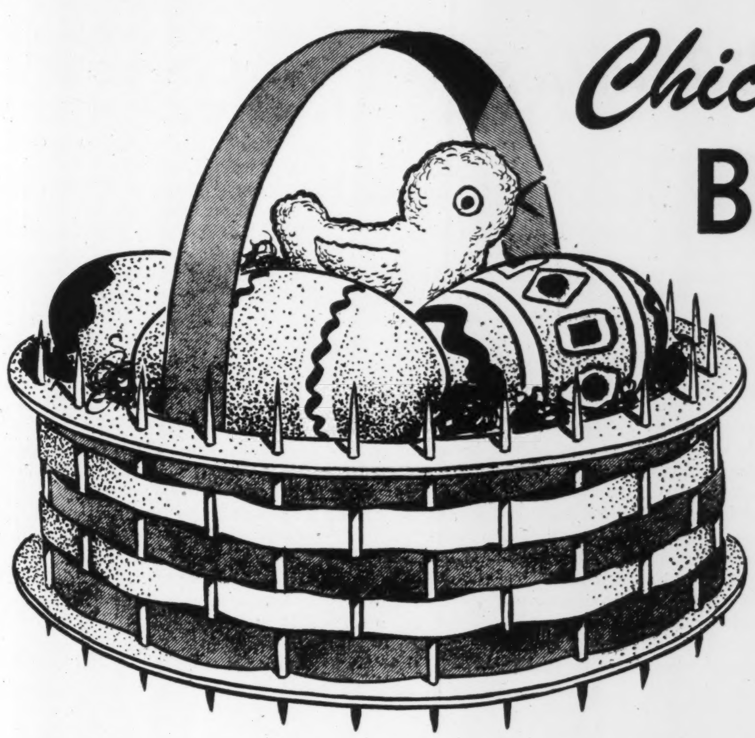
> *MAGIC is a word that appeals to children of all ages. It seems to release their imaginations and help them to express their ideas effectively. Here are two "magic" ideas for Easter egg designs.*

THE children said our Easter eggs were "magic," because after the crayon design was done, and the background painted over the whole sheet, the design still showed. They planned designs on 12" x 18" paper, and crayoned them heavily with wax crayons. Some pupils added Easter greetings in wax-crayon lettering. Tempera paint to harmonize with the colored design was quickly brushed on with a large easel brush, using the dry-brush technique. Each egg was cut out and mounted on colored construction paper, selected to blend effectively with the completed design. This is really a crayon batik technique.

MURIEL
RAY

MY PUPILS were fascinated with their etched-crayon designs for Easter eggs. Cut an egg shape of white construction paper. Color with any bright crayon. Then cover the entire surface with black crayon. Using any sharp-pointed object, scratch a design through the black so that the bright color shows. For variation use several colors in the crayon undercoat, applied in wide stripes.





Chicken in a BASKET . . .

Lydia Sedivy

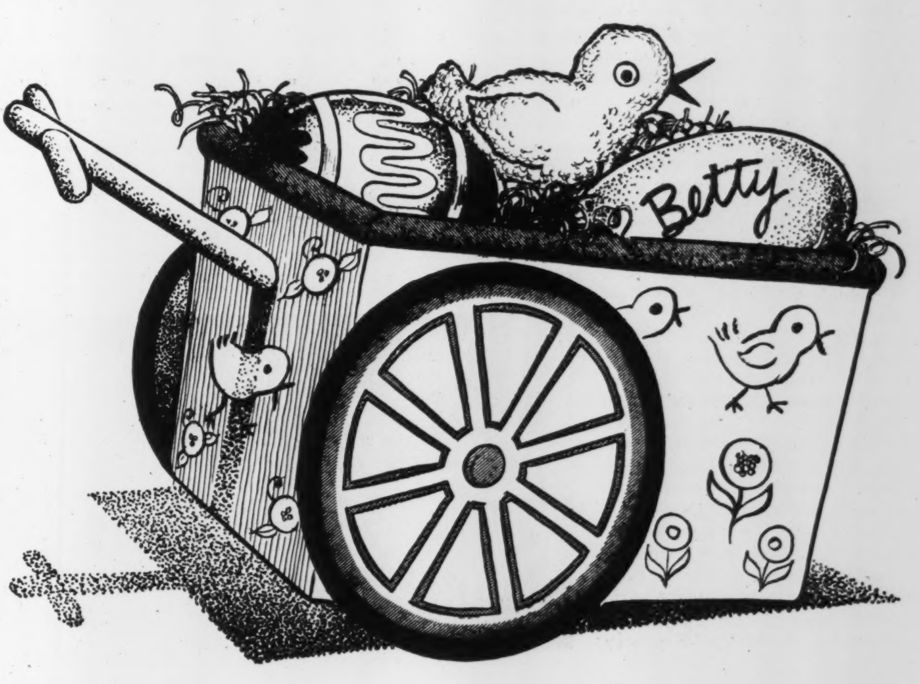
EASTER BASKETS may be made from cardboard, an even number of flat wooden toothpicks and colored construction paper. Take two pieces of cardboard of identical size. (Circles, squares, or oblongs may be used.) Remove center from one piece, leaving a half-inch rim. This is the top of the basket. Place on top of the other piece of cardboard and with a fairly large needle punch holes through both pieces, about ½″ apart and ¼″ from the edge. Insert toothpicks and weave with five strips of paper ¼″ wide. Add a handle and fill the basket with Easter eggs and a chick.

or in a CART!

A TOY CART for an Easter basket will be a novelty this year. The older children enjoy making them for smaller brothers and sisters, while the younger children love to make them for themselves. The materials needed are cardboard boxes, tempera paint, newspapers, and pipe cleaners.

In making a two-wheeled cart, we cut a box to the desired size by cutting it in two and pushing the two halves together so that they overlapped and measured about 5″ x 6½″ x 4″. A shoe box is a good type to use. The wheels can be made from the lid. Tear newspaper into pieces about 2″ square, cover each generously with paste, and fit it onto the cardboard frame. Repeat this until the entire surface, especially the corners of the cart, are covered. Tear a strip about 2″ x 10″ from the newspaper, and twist it around the outside top edge of the cardboard cart. Add more to the strip as needed. Cover it with torn, pasted squares of newspaper and smooth it until the surface is even and gives a beveled effect. To make the tongue of the cart tie several pipe cleaners into a small bunch, using another, folded, for the handle. Cover them with pasted paper, leaving the tongue uncovered about an inch at the cart end. Poke a hole in the cart and insert the tongue. Bend uncovered pipe-cleaner ends to right and left inside. Cover with pasted paper. The wheels are cut from the lid of the box and covered to the desired thickness. When the pasted newspaper dries, it makes a very hard surface and is ready to be decorated.

Choose a background color and paint the whole cart. Do not attach the wheels until both have been decorated and dried. They can be attached with large round-head paper fasteners. We trimmed the cart with a border of Easter chicks made from circles, drawn lightly on the dry background. Bright little flowers were painted here and there over the body of the cart. Easter grass fills the cart. Eggs and chicks rest on top.



Helen Wolfe

Creative Dramatics

Conducted by Ruth Birdsall

IT WAS probably no accident that March was selected to be International Drama Month. This is the month when spring begins, and spring is the most dramatic season of the year. You undoubtedly count on encouraging creative activities in the spring, knowing that your pupils will feel the urge to write songs and verse and do original things with paints and bodily rhythms. Don't fail to plan for creative dramatics at this season.

However hackneyed it may seem, there is a time in every child's life for establishing kinship with the plant and animal kingdom. If you teach kindergarten or first or second grade, your children are almost sure to feel like birds returning from the South, trees putting forth new leaves, and animals awaking from winter sleep. You don't have to hunt for dramatic media; you have only to establish a climate for creativity. Do this through conversation and by reading stories and poems and singing songs. The children will do the rest.

Middle-graders will probably derive the most enjoyment from dramatizing stories found in their supplementary readers, since they have gone beyond the stage of being satisfied with episodes and have begun to demand plots. There are some charming stories in the book *Sharing Adventures*, by Gates and Clark (Macmillan). One I like especially is "The Cardboard Castle," by Jean Muir. For new supplementary readers, see the textbook supplement in this issue.

Children in upper grades are, in many cases, ready to write plays as well as act in them. I wish I could share with you some of the pupil-written plays that have come to my attention. If your pupils are not ready for this stage, they may enjoy presenting a published play of professional quality.

Long plays for children can be obtained from a variety of publishers. Your librarian can furnish names and addresses or you can consult the *Cumulative Book Index* found in most large libraries. The Children's Theatre Press may be new to you. Through this agency, you can obtain a wide variety of long plays (one to two hours), each of which requires a royalty of fifteen dollars for every performance. You might write to the editor, Sara Spencer, at Cloverlot, Anchorage, Kentucky, for a copy of their catalogue. Each play is given a full-page description and has a photograph of a scene from the play. You will be interested in the four basic purposes which should be fulfilled by children's theater plays, according to Dr. Kenneth L. Graham of the University of Minnesota, whose views are quoted in the catalogue. Those of you who write plays may be glad to learn of two children's play-writing competitions also mentioned in the catalogue.

It is well to remember that the objectives of a children's theater group are certainly different from the objectives of the creative dramatics you carry on in the classroom as an integrated part of your entire program. The children's-theater group intends to give performances that will entertain and instruct an audience, while a classroom creative dramatic activity is carried on primarily to promote the growth of the participants.

The Plays in This Issue

Now let's look over the plays selected for this month to see how they contribute to the growth of the children who participate and how they can be adapted to suit a variety of situations.

Marguerite Hetzer explains very effectively how her kindergarten program developed as an outgrowth of classroom experiences (page 29). She doesn't say who made the comments that introduced the

(Continued on page 88)

The Months of the Year

Sue Hanson

Teacher, Second Grade, Public School, Tehachapi, California

IN OUR second grade last year, at the close of each season, we had a little program in our room. Each program consisted of a résumé of songs, poems, and activities carried on during the season just passed.

When the time came to prepare for the spring review we decided to make it a wee bit more elaborate and present it on the stage of the auditorium for the other primary grades. After some discussion one child suggested that the play be given as a dream, so that's what we did, calling it "Tommy's Dream."

The stage properties consisted of large trees in the background, a Dutch windmill made from a large box, and a white paper fence, along which grew flowers—all made by the children.

The play opens with Tommy sitting at one side of the stage (on the floor) before the closed curtain, trying to name the months and the seasons. After several futile attempts he gives up, and leaning back, he yawns and moans, "Oh, dear! I just can't remember the names of the months. Oh, I'm so-o-o tired." Then he falls asleep.

Each Month, wearing an appropriate costume and carrying some symbolic article, appears on the stage and makes a statement, as: "I am January. Children like my snow and ice." "I am February. I bring Valentine Day and the birthdays of Washington and Lincoln. I am the shortest month but am called the biggest little month of the year."

When all twelve months have appeared in the proper order and are standing in a row, December skips up to the head of the line and joins January and February. These three months say: "December, January, and February are winter months. No one wants us now, so we'll leave you, but we'll be back." They disappear.

The next three months say: "March, April, and May are spring months. We will stay for a while longer, but will leave as soon as school is out." They remain on stage.

June, July, and August give their names and state that they are leaving now, but that they will return as soon as school is over. They disappear.

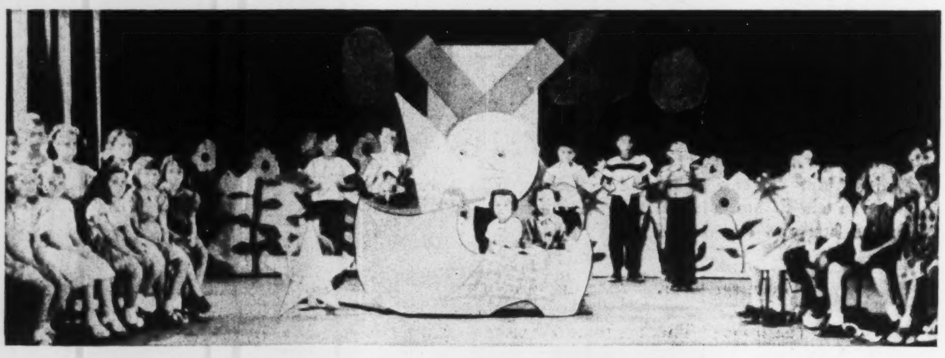
The autumn Months give their names and state that they will return in time for school to open. They disappear.

The spring Months, who are the only ones remaining on the stage, run to the sleeping Tommy, and taking his hands, lead him behind the curtain to join the children seated there, saying: "Come on, Tommy, and see what fun the Months have!"

The curtains are now drawn back, exposing the children on the stage as follows: At center back stands the windmill with a white fence on either side along which grow flowers and trees. Two boys hold a clothesline on which are pinned small articles. At either end of the clothesline stand human windmills (two children back to back, with arms outspread). At front right stands a boy wearing a large hat. At front left stands a boy holding a kite. The other children are arranged in rows on each side of the stage for choral reading.

As the curtains part, the children sing "Spring's in the Air." (Any spring song will do.) Upon completion of the song, March rises and says: "March is the first spring month. It is called the month of wind." Wind at once enters (wearing an aqua mosquito netting robe) and as the children recite

(Continued on page 87)



Spring Plays
for Real Children or Puppets

EASTER PARADE

Edith Provost White

CHARACTERS

MARYBETH—Wears stay-at-home clothes.
JEAN—Wears clothes for traveling.
EASTER BUNNY—Customary outfit.

PUPPETS

POLLIWOGS	DAFFODILS
PUSSY WILLOWS	TULIPS
JACK-IN-THE-PULPITS	VIOLETS

SETTING

Time.—The week before Easter.

Scene.—Living room of Marybeth's home.

PRODUCTION NOTES

Of course this can be done with real children taking the parts of Polliwogs, Pussy Willows, and so on, but it is a golden opportunity to combine live actors and puppets. Almost any kind of puppets would do, though if stick puppets are used, a practical correlation with handwork results. Every child can be represented by a flower or a polliwog which he has painted.

If the participation area includes a doorway (as into a cloakroom), that doorway can be made to represent a window by walling it up halfway, adding curtains, and placing outdoor scenery behind the opening. Have the sill be a board on the outside of the window—away from the audience. Along this sill the puppets can perform without any alteration of the puppet stage. In case this program is done in an auditorium, a stage window built into a flat can be placed in an opening center back between the heavy curtains that line the stage. If this is too far away from the audience, put the window between the regular stage curtains and have the part of the play preceding the parade take place on stage apron.

(*Marybeth and Jean walk in with arms around each other. Jean carries a small suitcase.*)

JEAN—Oh, Marybeth, it's been such fun visiting here at Dingle Dell Farm with you and Aunt Ruth and Uncle Jim!

MARYBETH (*rather sadly*)—We have loved having you here, Jean. I'm going to miss you.

JEAN—I'll miss you, too, but Uncle Jim has promised to bring you to the city next fall.

MARYBETH (*wistfully*)—That'll be nice, Jean. I wish it could be this spring, though. How I would love to see the wonderful Easter Parade on Fifth Avenue that you have told me about! That's something we never have here in the country.

(*A car horn sounds off stage.*)

JEAN (*jumping up excitedly*)—Oh! Here's the car now!

MARYBETH (*hugging Jean*)—Good-by, Jean. Be sure to write me all about the Easter Parade next week, won't you?

JEAN—Yes, Marybeth, I'll write. Thanks for everything. Good-by. (*Exits.*)

MARYBETH (*waves and calls, "good-by"; then she reseats herself on bench, chin in hand, sighing and murmuring*)—How I would love to be going to the city. Nothing much happens here—no parades, no nothing. (*She rubs her eyes drowsily and falls asleep.*)

EASTER BUNNY (*enters, jumps up and down, stamps his feet, goes to Marybeth and shakes her shoulder, awakening her*)—Marybeth, Marybeth! Wake up!

MARYBETH (*startled*)—Who are you? What do you want?

EASTER BUNNY (*angrily*)—You know very well I am the Easter Bunny.

MARYBETH—Are you really?

EASTER BUNNY (*stamping his feet*)—Certainly! Furthermore I am very angry with you. The very idea of telling your cousin Jean we have no Easter Parade here!

MARYBETH (*meekly*)—I'm sorry, Mr. Bunny, I hope you are not offended, but honestly, we *don't* have an Easter Parade.

EASTER BUNNY (*impatiently*)—Oh, Marybeth, don't be so blind. Open your eyes, sit up, and pay attention and see whether we have a parade or not.

MARYBETH—Why, Mr. Bunny, how do you know?

EASTER BUNNY (*strutting up and down*)—How do I know? I am the Official Announcer!

(*Off stage, "Country Gardens" or "Easter Parade" is played softly on record player or piano.*)

MARYBETH—What is that?

EASTER BUNNY—Here comes the parade. (*Pompously.*) The Polliwogs. (*Faces window.*)

(*Marybeth faces window too.*)

POLLIWOGS (*march across window sill chanting their song*)—

We are the Polliwogs
Happy and free,
Greeting the springtime
So full of glee!

MARYBETH (*excitedly*)—How cute they are! How I love to see them down in the pond.

EASTER BUNNY—Be quiet! (*Announces.*) Here come the Pussy Willows.

(*Continued on page 82*)

THE PRIM PUSSYCAT

Claribel Spamer

CHARACTERS

KITTENS—Muffy, Fluffy, Buffy, Puffy.

WILLOW TREE	WOODS FAIRY

SETTING

An outdoor scene. Willow Tree, wearing a long green dress or a green suit with paper streamers hanging from head and arms, stands slightly left of center.

SUGGESTION

Instead of real children, toy objects may be used to play this story. The kittens can be stuffed or wooden toys; Woods Fairy, a doll; and Willow Tree, a cardboard-and-paper creation that the children make. A puppet stage could be used but would not be essential. Using a table or any flat surface, the children can move the toys about and speak for them in full view of the audience.

(*The four Kittens enter. Muffy, Fluffy, and Buffy scamper in circles but Puffy walks in "pussylike" with head and chest held high.*)

MUFFY—Hurry up, Puffy. You are so prim and proper! Why don't you romp the way we do?

PUFFY (*reaching center of the stage and folding her hands in front of her*)—I don't know. I never feel like it. I feel so much more contented when I am acting ladylike. (*Begins to purr.*)

MUFFY (*running around her*)—Why don't you try to catch your tail?

FLUFFY (*demonstrating*)—Yes. Like this. It's lots of fun.

BUFFY—Yes, Puffy, why don't you? I'll show you, too. (*Chases tail.*)

PUFFY—That seems silly to me. (*Shakes her head.*) Do you ever catch it?

BUFFY (*thinking*)—N—no. I—I guess not. But if we caught our tails then we couldn't chase them!

MUFFY (*brightly*)—That's so. How smart you are, Buffy!

(*Puffy walks with dignity around the Willow Tree, stops, and folds her paws again.*)

FLUFFY (*whispering to Muffy and Buffy*)—Grown pussies are that dignified sometimes, but never kittens like us! Let's help her.

MUFFY—Yes, we must. (*A ball is rolled onto the stage.*) Oh, look! A ball! Let's chase it! (*The three scurry around chasing the ball, but Puffy watches disdainfully.*) Wouldn't you like to play too, Puffy?

(*Puffy shakes her head.*)

FLUFFY (*jumping at Willow Tree's streamer*)—Try to catch that leaf.

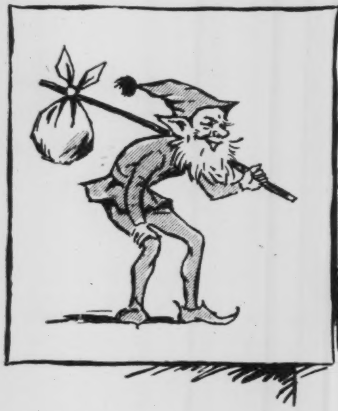
(*Continued on page 85*)

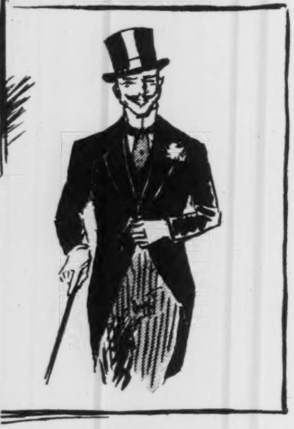
☘ The Story of MARCH 17 ☘

GEORGIANA M. PIERCE

Teacher, Fourth Grade, Harry L. Johnson School,
Johnson City, New York

A PLAY FOR ST. PATRICK'S DAY





Characters and Costumes

LEPRECHAUN—Wears a green outfit. His shoes and hat each come to a point. He carries a bundle tied to a stick.

GIRL, BOY—Wear everyday clothes.

OLD MAN—Wears a dress suit and top hat, has a mustache, carries a cane.

PATRICK—Is dressed in a long robe as in Biblical times.

GUARDS—Each of the four guards has a sword, a shield, and a helmet.

OTHERS—To sing and dance if desired.

Setting

Part of the play takes place in front of the closed curtains. Stage may be bare or made to resemble a meadow. A camp fire is required for one episode.

LEPRECHAUN (*pops his head from between the stage curtains and smiles at the audience*)—Boo! Surprised you, didn't I? Ha! Ha! Ha! I'm really going to have fun today. I know you all wonder who I am and what I am doing here. Well, I'm what you might call a leprechaun.

GIRL (*stands from the audience to speak*)—What is a leprechaun, Mr. Greenman?

LEPRECHAUN (*comes out from between curtains*)—That will take a lot of explaining and I don't feel like shouting, so you better come up here where I can talk to you.

GIRL (*starting toward stage*)—Thank you.

(*While she approaches stage, Leprechaun turns somersaults and does other tricks.*)

GIRL—Please, Mr. Greenman, tell me, what *is* a leprechaun?

LEPRECHAUN (*whispers to the audience*)—Did you ever *see* such a curious person?

BOY (*stands from audience and starts to go toward the stage*)—I'm curious, too, and I am coming right up on the stage to take a good look at you.

LEPRECHAUN—Good! Good! The more the merrier, I always say. Here, have a couple of chairs and sit down. Might as well make yourselves comfortable. (*Girl and Boy sit on chairs.*) I'm small, but I get around and meet people.

GIRL—Where did you come from?

LEPRECHAUN—I come from a country called Ireland. Ireland is full of leprechauns like me. Of course no one can see us unless they believe in us. I guess we are something like brownies, elves, or fairies in your country.

BOY—If your home is in Ireland, what are you doing here?

LEPRECHAUN—I'm here to find out if you can answer my question.

BOY—I've been answering all of my teacher's questions, so I can probably answer yours too. What is the question?

LEPRECHAUN—Do you know what important day tomorrow is?

BOY—Let me think. Tomorrow is March 17 and it's a Tuesday. I have a spelling test to study for tomorrow. My dad always worries about his income tax up to March fifteenth. But I can't think of anything really important happening tomorrow.

LEPRECHAUN—Ah, poor me, my heart is ready to break. How can people forget a holiday so important to all of Ireland!

GIRL—I know! I know! Tomorrow is St. Patrick's Day.

LEPRECHAUN—Bless your sweet soul for remembering. Look at the green clothes I am wearing. Look at this shamrock. (*Takes out a shamrock from his bundle and holds it up for audience to see.*) Who can say that they really know why we celebrate St. Patrick's Day?

OLD MAN (*enters from back stage*)—I can.

LEPRECHAUN—Where have you been, and why did you come here?

OLD MAN—I have been back stage listening to your conversation, and I believe that I can help answer your questions.

LEPRECHAUN—How?

OLD MAN—You see I am from Ireland and I know a great deal about its history and its people. If you don't mind, little Leprechaun, I will tell the story that brought about St. Patrick's holiday.

LEPRECHAUN—Go right ahead. It will save me the trouble.

OLD MAN—Thank you, my friend. To begin with, Patrick wasn't Irish at all. He was born in Scotland and was British. Of course Patrick lived a long, long time ago. Patrick's father was wealthy and Patrick had everything his heart desired.

BOY—I'd like to have been him.

LEPRECHAUN—No indeed you wouldn't! When Patrick was sixteen years old the Irish invaded Britain and took Patrick as a prisoner with them to Ireland, and later he was sold as a slave.

GIRL—Poor Patrick! Whatever did he do then?

OLD MAN—As a slave, Patrick had to tend to flocks of sheep. He became a shepherd and also took care of the swine. Patrick enjoyed the outdoors. He loved the sun, the clouds, the rain, and the beauty of the shamrock. As the years passed, Patrick grew to love Ireland more and more.

BOY—Did he forget about his family in Scotland?

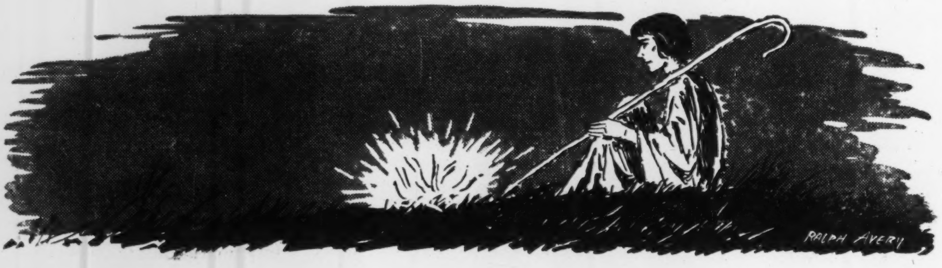
OLD MAN—No, indeed! As a shepherd, Patrick had plenty of time to think of his home and he did become very lonely for his parents and two sisters. These are some of the thoughts that came to his mind as he watched the sheep.

(*As the curtain opens Patrick is sitting on a knoll or large rock in deep thought. He holds a staff in his hand. Girl, Boy, Old Man, and Leprechaun watch intently from the sides of the stage.*)

PATRICK (*stands and speaks*)—Here I am a slave, a slave for six long years. Often I have been hungry, and often I have been cold. Many nights I have spent on the hillsides as a biting wind swept over the mountains. I have learned the manners, customs, and language of the people of Ireland. I have also learned to see the beauty in the common things around me. (*He bends and plucks a leaf of the green shamrock.*) My little shamrock, we have spent many long hours together. Someday when I return to Britain I'm going to take you with me. I always say "someday." Why not today? Why don't I steal away tonight? I cannot be a slave always. I want to be of service to mankind. My father will be glad to see me, and mother will weep for joy. We shall feast and be merry. Then I shall take up my studies once more. One day I shall return to Ireland and teach the Irish people about Christianity. But now I must plan to escape. (*He rushes off the stage, as the curtain closes.*)

GIRL—Did he escape?

OLD MAN—Yes, he did. After several years of study, Patrick returned to (*Continued on page 78*)



CELEBRATE INTERNATIONAL DRAMA MONTH

BY PRESENTING A SIMPLE VERSION OF A FAMOUS GREEK STORY

DAMON AND PYTHIAS

Catherine Urban

CHARACTERS

DAMON PYTHIAS DIONYSIUS
ANDREAS and HERMANDES—Guards.

SUGGESTIONS

This play may be done by boys or girls or both, over the radio or with real action. Costumes are simple tunics made out of old sheets held together with belts of colored cloth.

The setting needs no props as it is a simple street scene. The action takes place in Syracuse, Sicily, and the time is long ago.

Scene 1

(*Damon and Pythias enter and walk toward center stage.*)

DAMON—Dionysius is a cruel tyrant! The people of Syracuse should rise against him!

PYTHIAS—Hush, good friend. There are spies everywhere.

DAMON (*loudly*)—Everyone despises him! Only yesterday he put to death a man who accidentally fell against his horse!

PYTHIAS—All the more reason for you to temper your words!

DAMON—I cannot help it! I cannot stand by without a protest! (*Louder.*) I tell you, men of Syracuse, Dionysius is a tyrant! How much longer must we suffer his abuses?

DIONYSIUS (*striding angrily onto stage*)—Not for long for you, young man! You shall die for your hasty words.

PYTHIAS—Oh, Damon! It is Dionysius himself!

DIONYSIUS—Yes, it is I, Great Dionysius! And I shall not see the sun of another day with this traitor in our midst! Men!

(*Guards come forward.*)

DAMON—I speak the truth and all men know it! You are cruel and unjust and there is no man you may call friend!

DIONYSIUS—You dare to speak so about me? Men, take the fool away.

PYTHIAS—No! I beg of you, Sire! Do not take my friend! He has a fair wife and children!

DIONYSIUS—That is no affair of mine! He shall die!

DAMON—Tell them I stood up to the tyrant! It is better to die than to live with sealed lips.

DIONYSIUS—Take him away!

(*Guards seize Damon.*)

PYTHIAS—Have pity, Sire! Do not heed his rash words!

DIONYSIUS—He shall die!

DAMON—I do not grovel at your feet, but all men are entitled to one last boon.

DIONYSIUS—Ah!

DAMON—It is only that I would see my wife and little ones before I die!

DIONYSIUS—You think me a fool! Should I let you go and ever expect to see you again?

DAMON—I give you my word as a Citizen!

DIONYSIUS—Enough of all this foolishness! Away with him—and let him die before the sun has set!

PYTHIAS—Hold! I shall take my friend's place!

DIONYSIUS—What is this?

PYTHIAS—I shall die in his place! There are none who need me and Damon has his family.

DAMON—I could not have it!

DIONYSIUS—I have never heard such as this before—that one would give his life for his friend!

DAMON—I could not let him do it! But if you would stay, good friend, as hostage until I return from my farewell to my dear ones, that I could accept!

PYTHIAS—Gladly!

DIONYSIUS—You would actually stay for your friend?

PYTHIAS—Aye!

DIONYSIUS—He will not return!

DAMON—I shall return!

DIONYSIUS—This should be interesting. Go, then. But should you fail to be back in six hours, this trusting man shall die! Hold the foolish one, men!

(*Andreas and Hermandes let Damon go and hold Pythias. Damon embraces Pythias.*)

DAMON—I go, good friend, and should be back before the fifth hour begins! (*Exits.*)

PYTHIAS—I would that he may not return. It is better that I die.

DIONYSIUS—Take him away, men! I shall await the next few hours with interest!

Scene 2—Six hours later

(*Andreas and Hermandes sit on floor on one side of stage as Dionysius enters from the other.*)

DIONYSIUS—Ha! The rash one has not returned! Fetch out the foolish one, men! (*They exit and return at once with Pythias.*) Well, trusting one! You see your friend has not returned!

PYTHIAS—I am glad!

DIONYSIUS—He had no intention of returning!

PYTHIAS—That I cannot believe! Some ill happening has delayed Damon, but I am glad. Kill me!

DIONYSIUS—Indeed, that shall be done! Away with him, men, and let him be no more!

DAMON (*entering tired and dirty*)—Hold! I have returned!

PYTHIAS—Alas, dear friend! I would you had not!

DAMON—My horse was killed under me and I had to find another! I am glad I arrived in time!

PYTHIAS—No! It is I who will die! Dionysius, I beg you, kill me instead of my friend.

DIONYSIUS—These things I do not understand! You would die for this Damon?

PYTHIAS—Aye, gladly!

DAMON—He shall not!

DIONYSIUS (*to Damon*)—And you were free and yet returned?

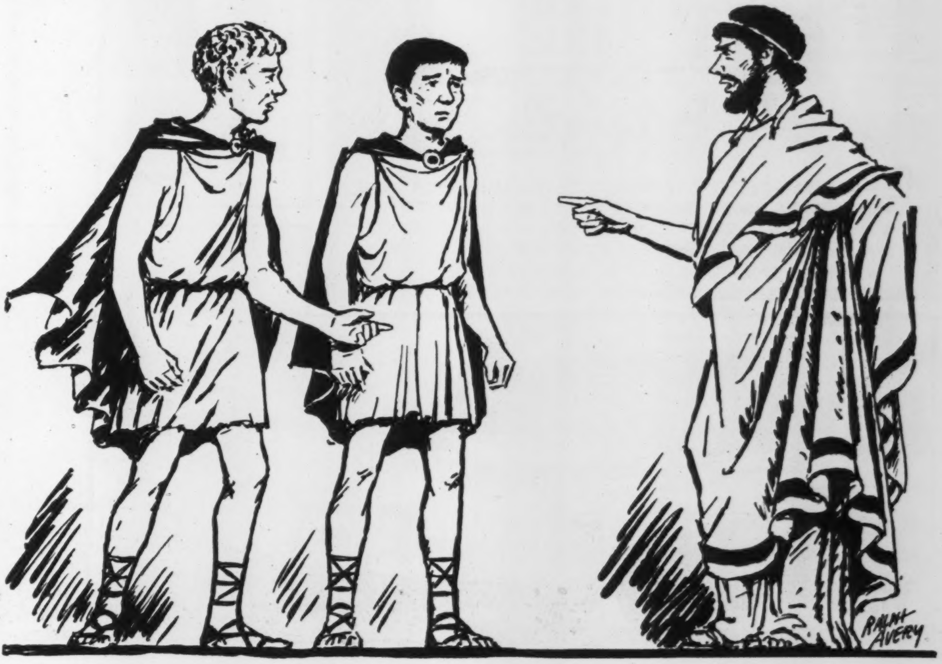
DAMON—Aye! Should I have forsaken my friend?

DIONYSIUS—Would that I had such a friend as either of you! You may go free! (*Takes Pythias' hand and places it in Damon's.*)

(*Andreas and Hermandes retire.*)

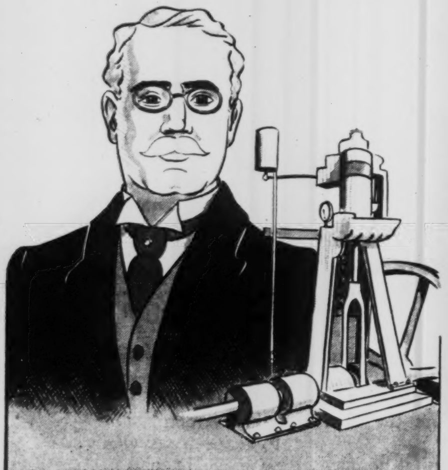
DAMON—To have a friend, one must be a friend!

DIONYSIUS—You speak words of truth. I shall try to be a better man and ruler! Go in peace!



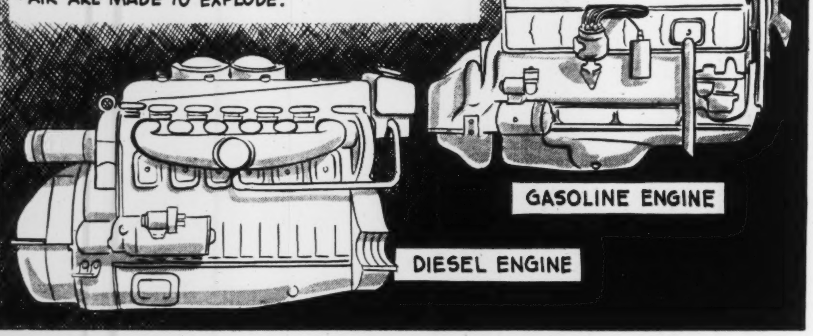
Diesels

JAMES PALMER

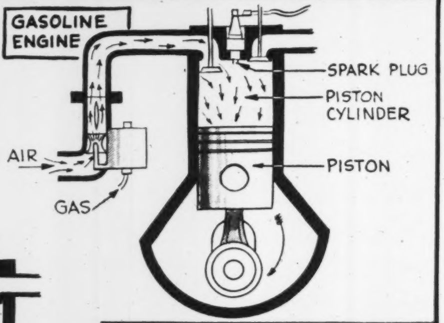


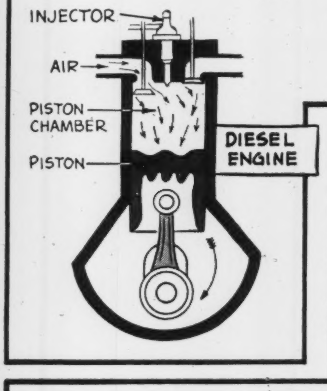
1 **THE DIESEL ENGINE IS NOT REALLY NEW.** THE FIRST SUCCESSFUL DIESEL ENGINE WAS CONSTRUCTED IN GERMANY IN 1897 BY THE MAN WHOSE NAME IT BEARS, RUDOLPH DIESEL. THE FIRST COMMERCIAL DIESEL ENGINE WAS PUT INTO REGULAR SERVICE AT ST. LOUIS IN 1898.

2 A DIESEL ENGINE AND AN AUTOMOBILE ENGINE ARE SOMEWHAT ALIKE. BOTH EXPLODE A MIXTURE OF FUEL AND AIR TO PRODUCE THEIR POWER. **THEY DIFFER IN THE MANNER IN WHICH THE FUEL AND AIR ARE MADE TO EXPLODE.**

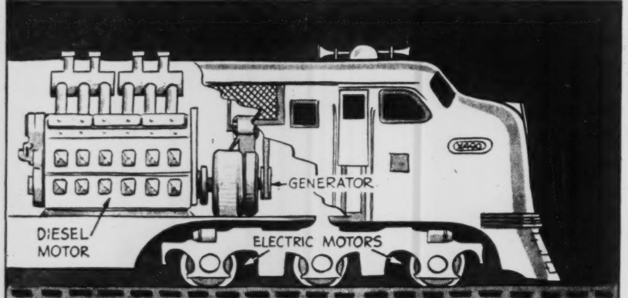

GASOLINE ENGINE
DIESEL ENGINE

3 A MIXTURE OF AIR AND GAS ENTERS THE PISTON CYLINDER, WHERE IT IS SQUEEZED TO ABOUT **ONE SIXTH THE SPACE** IT OCCUPIED WHEN IT ENTERED THE CYLINDER. **THEN A SPARK (FROM THE SPARK PLUG) IGNITES THE MIXTURE,** WHICH EXPLODES, FORCING THE PISTON DOWN SO THAT IT CAN DO USEFUL WORK.

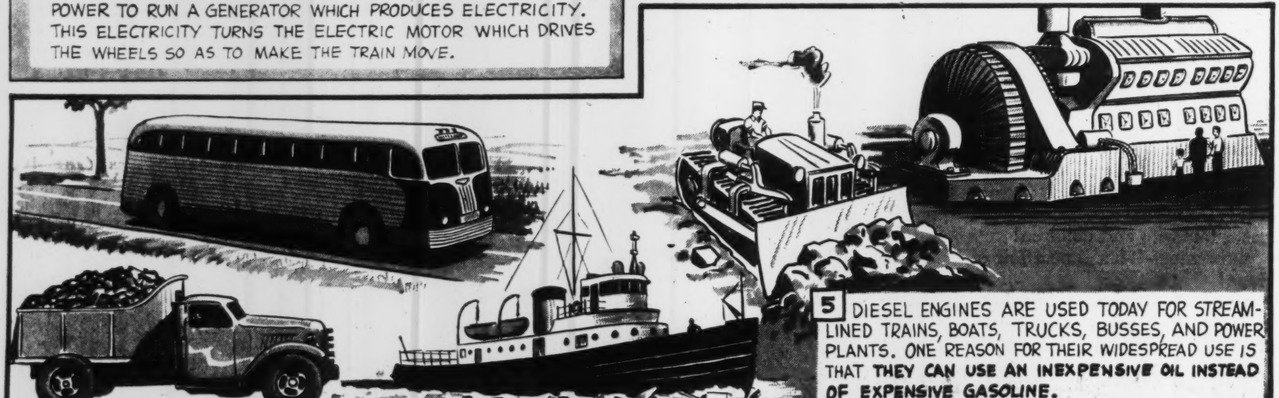

GASOLINE ENGINE
SPARK PLUG
PISTON CYLINDER
AIR
PISTON
GAS


INJECTOR
AIR
PISTON CHAMBER
PISTON
DIESEL ENGINE

AIR ALONE ENTERS THE PISTON CHAMBER WHERE IT IS SQUEEZED TO OCCUPY ABOUT **ONE SIXTEENTH ITS FORMER SPACE.** THIS SQUEEZING RAISES THE TEMPERATURE OF THE AIR TO ABOUT 1000 DEGREES FAHRENHEIT. A DROP OF FUEL OIL, SPRAYED BY THE INJECTOR INTO THE SQUEEZED AIR, **IS IGNITED BY HIGH TEMPERATURE ALONE.** THE PISTON IS FORCED DOWN TO AGAIN RESULT IN USEFUL WORK.


GENERATOR
DIESEL MOTOR
ELECTRIC MOTORS

4 **A DIESEL-ELECTRIC LOCOMOTIVE IS A COMBINATION MOTOR AND ELECTRIC POWER STATION.** A DIESEL ENGINE CREATES THE POWER TO RUN A GENERATOR WHICH PRODUCES ELECTRICITY. THIS ELECTRICITY TURNS THE ELECTRIC MOTOR WHICH DRIVES THE WHEELS SO AS TO MAKE THE TRAIN MOVE.



5 DIESEL ENGINES ARE USED TODAY FOR STREAMLINED TRAINS, BOATS, TRUCKS, BUSSES, AND POWER PLANTS. ONE REASON FOR THEIR WIDESPREAD USE IS THAT **THEY CAN USE AN INEXPENSIVE OIL INSTEAD OF EXPENSIVE GASOLINE.**

Series prepared in consultation with Dr. Henry Gould, State Teachers College, Brockport, N.Y.

A UNIT on CLOTHING for Slow Learners

Myrtle K. Elliott

Special Teacher, Kern County Schools, California

THE selection, presentation, and development of this clothing unit were determined largely by the specific needs of our group, which consisted of children from nine to eighteen years whose home backgrounds varied widely and whose capacities were limited as the result of mental and physical handicaps.

Objectives

Though overall objectives were to increase the children's social competence through opportunities for group activities, the specific objectives of this unit were:

1. To develop a desire to be neatly and appropriately clothed.
2. To learn to care for the clothing one has.
3. To learn some of the simple techniques of sewing.
4. To make simple articles of clothing for oneself.
5. To become better acquainted with the story of man's development through a study of how he has clothed himself.
6. To be able to recognize textiles, and learn something of their sources and manufacture.
7. To learn more of the story of our own country by attention to the clothing used during various periods.
8. To learn something of the other peoples of the world by observing their manner of dress.
9. To become acquainted with commercial art and design as applied to textiles.
10. To appreciate how much it costs parents to clothe a child.

Introduction

Colorful flat pictures cut from magazines showing various aspects of clothing were mounted and put on display in the classroom. Among the pictures, the children saw a mechanical cotton picker in a field of cotton, spinning in several stages of development, a cave woman clothed in a skin, a modern woman wearing a fur coat, a group of Eskimos, a frontiersman, Puritans, people of the Revolutionary and Civil War periods, citizens of other lands, and people engaged in such activities as sewing, washing, and ironing.

Development

The pictures served as a basis for a discussion of why people wore clothing, why some wore little and others wore much, why some wore skins, others grass, and others silk or woolen materials. Books secured from the library were examined. A number of the children read and reported on these books. Others told stories from pictures in the books.

The children brought scraps of materials to school. These were examined tactually. The children learned to recognize the names of various cotton materials, the difference between printed materials and those having the design woven in, and the difference between woven and knitted materials.

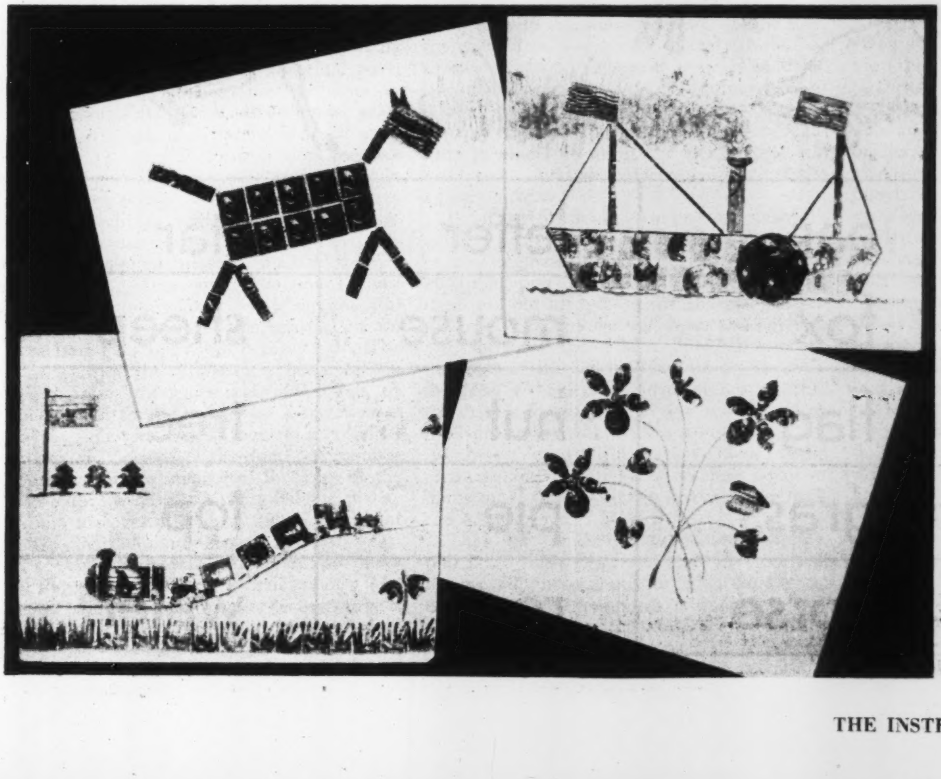
The children named the kind of material in each garment they were wearing to class. They also learned to spell the names of these articles.

Several posters were made, and these illustrated different textiles, and uniforms worn by persons in all kinds of work, services, or professions. The names of these articles were placed on small cards, and the class played a game of matching the proper word with the right article of clothing.

A boy and girl planned and made a mural showing the clothing worn by people around the world, sources of materials, and the methods used in making these materials. *(Continued on page 86)*

I Like to Make Stamp Pictures

These samples of stamp pictures actually made by children were sent us by Mrs. Lore Collin, who makes a hobby of discovering hobbies for boys at the New York State Training School for Boys at Warwick, New York. She says all her hobbies can be done without financial outlay. Certainly finding such an intriguing use for canceled stamps is a case in point. Try introducing the idea to your group by showing a sample picture and reading the story which Mrs. Collin puts into "Susie's" mouth. A mat to frame a picture can be made from a sheet of drawing paper with a hole cut out for the picture. Around the opening a pattern of stamps can be arranged. Mount each picture attractively.



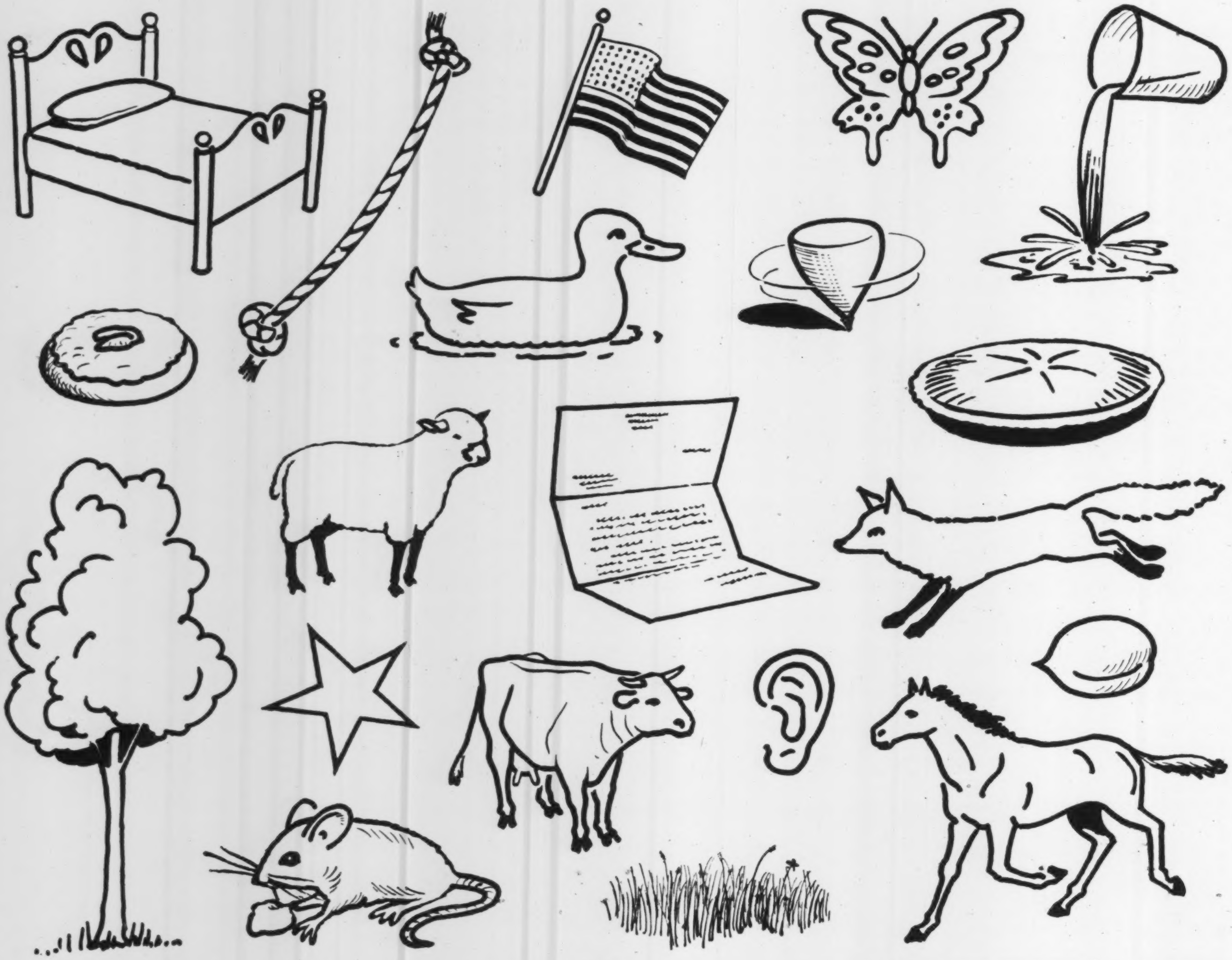
MY NAME is Susie. I like to do things with scissors and paste. To make pictures I collect canceled postage stamps. They are easy to get because just about everybody receives letters.

When I have a lot of stamps I put them in a bowl of water to soak the piece of envelope from each stamp. It is easy to dry the stamps by putting them on a cloth or paper towel.

I look through the magazines for pretty pictures; then I decide how I could do the pictures with stamps. (My pictures are always pretty but they never look exactly like the ones in the magazine.) When I want to make flower pictures I put five or seven stamps on top of each other and cut out the shape of a petal. If I think it is too hard to cut, I draw it first with pencil on the top stamp. When I have some flowers cut, I lay them on the paper and arrange them the way I like best. Then, I take green stamps and cut leaves. When the arrangement is right, I paste it down.

Make Easy Flash Cards--III

HERE is a third group of words and drawings to help teachers assemble their own flash cards. Put a word on one side of a tagboard card and the picture of the object upside down on the other. Punch two holes at the top of each card and fasten ten cards together with metal rings. Two pupils can use one set together. One child shows the picture for the second child to identify. Then reverse the cards so that recognizing the word becomes the problem. Other words and drawings appeared in the September 1952 and January 1953 issues.



bed	ear	letter	star
butterfly	fox	mouse	sheep
cooky	flag	nut	tree
cow	grass	pie	top
duck	horse	rope	water

These words are from the first 500 words of the Gates Reading List.

Have You a Question?

Your Counselor Service

Is Ready to Help You!

HERE are nine specialists to help you. Just send a specific question to the proper counselor in care of* The Instructor, *Editorial Department, Dansville, N.Y., and enclose a stamped, self-addressed envelope. You will receive a reply without charge. An article by one of these counselors is being featured in every issue this year, with the exception of December. Next month Louise Oakley will discuss teacher planning in the language-arts program.

Fabian Bachrach

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Specialist in Elementary Science,
U.S. Office of Education
SCIENCE

F. Dean McClusky
Associate Professor
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AUDIO-VISUAL AIDS

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SOCIAL STUDIES

Laura Bryant
Teacher of Singing,
Ithaca, New York
MUSIC

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CHILD DEVELOPMENT

Jessie Todd
Instructor in Art, University of
Chicago Laboratory School
ART AND HANDWORK

Louise Oakley
Supervisor of Elementary Education, Union City, Tenn.
LANGUAGE

Foster E. Grossnickle
Professor of Mathematics,
State Teachers College,
Jersey City, New Jersey
ARITHMETIC

Blackstone

Nila Banton Smith
Director, Reading Institute,
New York University
READING

Art Should Reach All Elementary-School Children

JESSIE TODD

Most educators agree that reading, writing, and arithmetic should reach all elementary-school children. They work continually by testing and teaching to make it possible for all children to read, write, and use numbers in a practical way.

What about art? There seems to be no uniformity of effort to have children make progress in art. Children lose interest unless they make progress.

Educators know what they mean when they talk about reading, writing, and arithmetic. It is harder to know what is meant by art. With all of the varied efforts on the part of artists today, there would be many definitions of art by artists, educators, children, and parents.

To some teachers, art still means "busy work." In some homes children use crayons to fill in pictures in color books. In many schools children still trace patterns and paste them on the blackboards and windows to make borders. In store windows we see plaster figures for sale and the colors to be used for painting them. This sort of work requires no planning on the part of the doer. It is therefore not art.

In other schools children use enlarging apparatus to make maps. A printed map six inches long is often enlarged to a size of seven or eight feet. These maps are painted and used in geography classes. It is not the aim of this article to evaluate this work as an aid to teaching geography, but it is not art. The children enjoy the enlarging process. They enjoy painting the states and lakes. But art is more than the enjoyment of a mechanical process. Enlarging a map requires no original drawing on the part of the doer. It requires no original arrangement, for the lines of the states naturally have to be in a definite place.

Some teachers plan the art period so that children in grades one through four may spatter, scribble, and visit. Some visit so much that they do very little with their hands. The teacher is reluctant to criticize or even urge a child to do better. The child is supposed to be "happy" in the "art class" and use the class as relaxation. The writer wishes to say that this is not art. Art is not merely scribbling, spattering, visiting, and relaxing.

Small children enjoy making progress guided by a wise teacher. They enjoy the stimulation of a teacher who shows them occasionally how to do something. Let us take one example.

The children have been modeling many little animals and people. The ears and legs have been falling off the animals. The heads and arms have been falling off the people. The animals and people have been modeled too thin.

Some teachers take the point of view that these pieces of modeling can keep falling apart year after year until the child decides to model them thicker. The writer wishes to disagree with this point of view. To be sure, many children learn after several efforts that the animal will not break if he is modeled thicker. Others give up because they lose interest. A half-hour demonstration by the teacher will make it possible for all the children to model an animal or person that will not break. No two children will have results exactly alike.

What sort of demonstration will make this come to pass? Let us be specific. The teacher may begin with a lump of clay as large as an apple, pull out the head of a duck, and then pull out his bill. Later she may suggest the tail. Perhaps she will make the bill very thin and show the children how it breaks off, then model the bill thicker and let the children feel it. She may move the head so that the duck is looking to one side and then push the head so that the duck is looking up. She may say, "You could make some birds instead of ducks and put topknots on their heads or many other things you can invent. Your birds can be imaginary."

Then the teacher may take a lump of clay, pull out a dog's head and then his ears, pull out his tail, and pull out his legs. An Eskimo dog has decided points which make him easy to model—his tail which curls, his ears which point forward, and his face which is pointed. The Eskimo dog can be mussed up and a spaniel with drooping ears modeled. Thus the children see how changing the kind of ears on the dog makes him into a different kind of dog. The teacher may say, "You can make Scotties, dachshunds, toy terriers, great Danes—all sorts of dogs. And you can model cats too." The teacher may quickly pull out the rounded head of a cat. Perhaps she may arch his back like that of a cross Halloween cat. Then she may quickly model a giraffe and an elephant. The children have now had a demonstration of how any four-legged animal can be modeled by pulling out head, ears, legs, and tail.

Perhaps the teacher says, "Now I'll model some people an easy way." She takes a lump of clay taller than it is wide, punches in a place for the neck, and pulls out two arms. Next she punches in a place for the waistline of an old-fashioned lady whose skirt touches the table. The teacher may then round out the head better and add hair. She may move the arms first this way, then that, quickly put on a big hat, take that off, and put a bonnet on her. The clay may be mussed up, and a man made out of the same clay. She may punch in the neck of a clown, pull out his arms and legs, add a collar or maybe a pointed hat and ruffle. Then he can be mussed up.

Some reader may say, "How can this be done in a half hour?" It can if it's done in a crude manner. It will help the children more if it is done quickly. They will be more eager to model something themselves and finish theirs better.

The teacher by her demonstration has made it possible for all children to succeed. No child feels that art is something he cannot do. He knows that he can do it. He saw how easy it was for the teacher. He can make a cuter dog than the teacher. After this demonstration there is new interest, originality, and enthusiasm. Many children for the first time see the possibilities that are hidden in a lump of clay.

This demonstration does not curb the inventive spirit. There are many days when children model things that break, such as a baseball diamond, an

(Continued on page 77)

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D. J. Haigler

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Never have I done anything which brings more joy and personal satisfaction to young boys and girls. These young folks are literally starving for good books, and their parents are unaware that such a splendid reference set is available at so small a cost. I am a much better teacher as a result of my work with Compton's. I had a lot of fun and got paid $1256.00.

—D. J. HAIGLER
St. Matthews, So. Carolina

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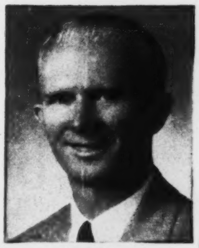
My work with Compton's during the past six summers has been both interesting and remunerative with total earnings of $6593.34. There is great satisfaction in presenting the finest reference set available to school children. Compton's sells itself if presented correctly, and the company really gives us the training we need to make a real success.

—GEORGE ANNA TALIAFERRO HOLLOWAY, Dallas, Texas

George Anna Taliaferro Holloway


Joe Adams

"EARNED $1348.87 IN 2 MONTHS"

Most parents want to buy an excellent set of reference books but are not well-informed on the professional standing and rating of the various encyclopedias. They need help and guidance and really appreciate any teacher who will counsel them on this subject. My bank account has been increased by $1348.87 in two short, sweet months.

—JOE ADAMS, Altadena, California

"EARNED $4789.25 IN 2 SUMMERS"

I can look back over the past two summers and see all the boys and girls who will have a tremendous advantage over other children because I have placed in their homes the best educational materials possible for them to have. It has been a most happy experience. I have earned $4789.25 during the past two summers and ended by being given a wonderful managerial position with Compton's.

—DUNCAN MCKINNIS, Richmond, Ind.

Duncan McKinnis

Anna Dwyer

"SKEPTICAL AT FIRST"

I was skeptical at first but that feeling soon disappeared. I found parents courteous, friendly, and glad to be offered an opportunity to purchase a product which really would correlate with their children's schoolwork. I gained much professionally and earned $1581.75.

—ANNA DWYER, Webster, Mass.

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See announcement of the 1953 Compton's elsewhere in this magazine.

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TEACHERS' Help One Another CLUB

ARTICLES for this department should not exceed 300 words. We prefer them typed, double-spaced, each on a separate 8½" x 11" sheet. Put your name and address on each sheet and on every photograph or sample. Address: Teachers' Help-One-Another Club, THE INSTRUCTOR, Dansville, N.Y.

Articles cannot be acknowledged or returned, but if an item is not heard from in six months it may be considered rejected.

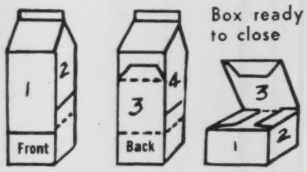
We will pay two dollars upon publication for each article used and an additional dollar for a photograph or a drawing.

Keep your contributions coming!

CONTAINER FOR CLAY

Blanche Bartrand

MY CHILDREN in first grade do much work with nonhardening clay. We believe that each pupil should have his own clay for sanitary reasons, so we make individual containers from waxed-paper quart milk cartons. First, number the sides of the carton. Now, using a single-edged razor blade, cut a slit across the carton on side 1, 1½" from the bottom; on sides 2 and 4, cut across 2½" from the bottom; and on side 3, 5¼" from the bottom. Next, make cuts down each corner to remove the top of the carton. Then crease on the dotted lines as indicated in the diagram, and fold side flaps in. Fold the back over to form the cover and front flap. This container not only keeps the clay from drying out, but also prevents the oil from soaking into other materials kept in desks.



EASTER HAT PARADE

Katherine M. Small

OUR "Easter Hat Parade" takes place the Friday before Easter at ten o'clock. Prizes are awarded for the prettiest, the funniest, and the most original hats.

On the appointed Friday morning each child puts on the hat which he has made, and a large number is pinned on his chest. We go to each room in the building and pass out voting slips. As we parade slowly through each room, the children vote, using the numbers instead of the names of the wearers. When we get back to our room the votes are counted and the prizes are awarded. The prize-winning hats are put on display in one of the showcases in the hall. Some of the pupils are very clever milliners.

REMEDIAL READING

Tony Wuehle

IN MY primary remedial-reading program, I have found it helpful to put a large sheet of art paper on the wall, and assign a different color to each child who needs attention. As a word is missed, I print the word on the sheet in the child's respective color. In this way I can, from day to day, easily determine the words missed by each child, and can diagnose the type of word missed by the class and by individuals.

SEATWORK SURPRISE

Doris H. Graff

SINCE my fifth-grade class is composed of a great many gifted children, the problem of providing interesting and challenging seatwork is ever present. I cut out puzzles, word games, and quizzes from the "Girls and Boys Section" of THE INSTRUCTOR and mount each item on a separate piece of colored construction paper. The answers and keys are placed on the reverse side of the mounting. I mark a large envelope with the words, "Help Yourself to a Surprise," and put the items inside.

When a child has completed his reading, spelling, or other assignment, he may take the envelope of surprises. I have found that the children acquire additional skills in word usage from this activity. The advanced group is challenged, and slower pupils put forth greater effort in an attempt to get a chance of helping themselves to a surprise. The children decided that each person should use a separate sheet in working the puzzles so that everyone might have the opportunity of using each item.

Interest in language arts is stimulated by this activity and the problem of worth-while seatwork is solved.

SEWING AID

Annie King Foley

OUR first-grade classroom was equipped with toys, but our doll had no clothes. The little girls wanted to dress their doll. They brought needles and thread and small pieces of cloth suitable for underwear and dresses. One little girl even brought her toy electric iron that will heat just enough to press the doll clothes. So we cut a pattern of newspaper, and then cut out the clothing.

Now for the sewing! This was a "horse of another color." My little workers were willing to try over and over, but each seam was crooked. Since straight pins are dangerous guides for little fingers, we had to decide upon something else. A crayon line would not show up well on our material. Then I decided to staple the material where each stitch was to be made. This made the sewing easier and seams were straight. Now our doll can have a fine wardrobe made quickly and easily.

SELECTING TITLES

Claire Hoffman

IN CHOOSING titles for compositions, let the pupils compile their own lists. On paper have them write the title naming:

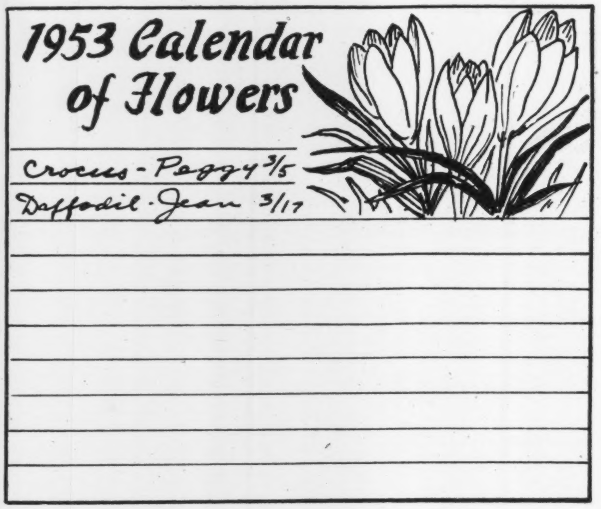
1. My happiest experience.
2. A most embarrassing moment.
3. My keenest disappointment.
4. A most interesting hobby.
5. My future ambition.
6. The most interesting person I know.

Thoughtfully worded questions start the children thinking. To help them name a happy experience, for instance, the teacher might say, "Did you ever go fishing and, just when you had given up hope, feel a welcome tug on the line?" or "Were the marks on your report card higher than you expected?" or "Did your story receive first prize?"

When the lists are finished, the pupils could exchange and copy any titles that appeal to them.

SPRING CALENDARS

Ora Lee Stauffer



EACH spring I post a bird calendar and a flower calendar in my classroom. It is ruled in columns in which the children write their names, the name of the bird or flower, and the date when it was first seen. At the end of the term, the child whose name appears most often receives the calendar as a prize.

Girls and Boys Section

ALL THUMBS

Ruth N. Hathaway

The players are in two even teams facing each other. The first person in each line is given a pair of mittens, one straight pin, and a bottle with a cork.

At the signal, the first in each line must put on the mittens, pick up the pin, put it in the bottle, and cork the bottle. Then he passes everything to the next in line. This person must put on the mittens, remove the cork, empty the bottle and recork it. Then it's the next player's turn. The first team to finish wins.

HAPPY LETTERS

Sheila Bane

The middle of the *sun*
That shines 'way up high.
The end of the *moon*
And the last of the *sky*.
The center of a *robin*
Who wears a red vest.
And the letter that comes
Before *e* in his *nest*.
Now take these five letters,
And fix them just right.
To spell a cute fellow
Whose fur is snow-white.

A TWO-LETTERED PUZZLE

Bertha R. Hudelson

To make a pretty girl's nice name
  And one that rhymes with *eighty*,
Choose from our long alphabet
  These two letters, - -.

DID YOU EVER?

Ethel R. Hulslander

This is a lively indoor game on a rainy day. Take turns asking funny questions. Soon everyone is laughing at the funniest ones. Some questions we ask are:

1. Did you ever hear a cow blow her horns?
2. Did you ever see an elephant pack his trunk?
3. Did you ever listen to a squirrel tell his tail?

How many other questions can you think of?

ANSWER MY QUESTION

Sharon Dallman

Give four paper Easter eggs and four pins to each player. Each must pin the eggs on himself. Then everyone begins asking questions. If anyone can make a person answer "yes" or "no" to a question, he gets one of that person's eggs and adds it to his own. After five minutes of questioning, the person who has collected the most eggs wins.

FILL IN THE COLORS

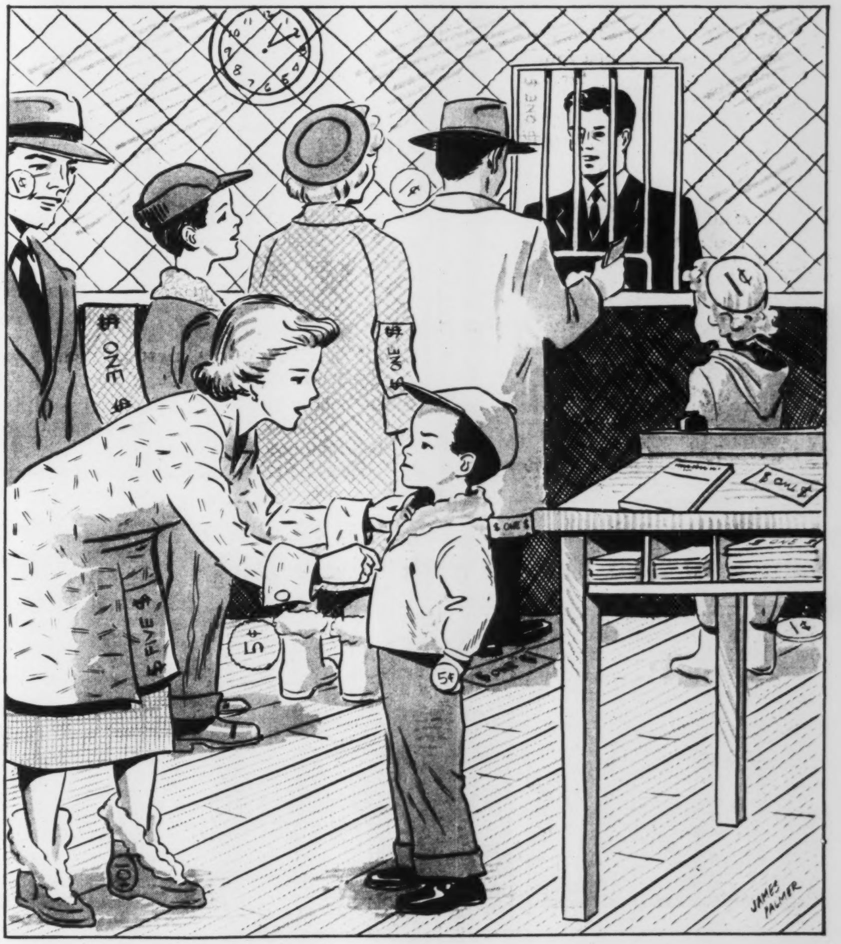
Edna Staples

1. The little - - - hen
2. Baa, baa, - - - - - sheep
3. Little Boy - - - -
4. Four and twenty - - - - - birds
5. Its fleece was - - - - - as snow
6. Snow - - - - - and the seven dwarfs
7. Little Nancy Etticoat,
   In a - - - - - petticoat
8. Hickety, pickety, my - - - - - hen

Answers to puzzles, riddles, and quizzes are on last page of "Girls and Boys."

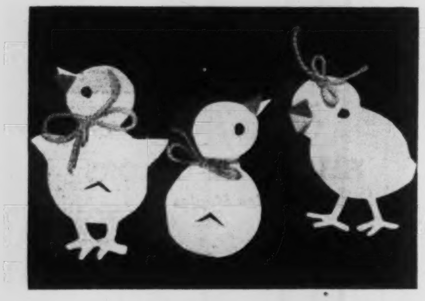
Find the Money That Billy Hid

Billy hid the money his mother was holding to pay her income tax. Can you find it? How much must she pay?



CHICK, CHICK

Jane Turner



Draw baby chicks in different poses on scrap paper to make patterns. Then trace them on yellow oilcloth and cut out. Add orange paper bills and "ribbons" of bright yarn. Paste one chick on folded paper to make a bright Easter card. Print a greeting on the inside. Several chicks pasted on a piece of dark oilcloth become a place mat for your Easter party. Scallop edges or cut with pinking shears. Make one for each person.

The Riddle Box

What is the surest way to keep water from coming into your house?

◆

What lives in winter, dies in summer, and grows with its roots upwards?

◆

What did one flea say to another as the two of them met on Robinson Crusoe?

◆

Why is the library the highest building in town?

◆

When are hot beans cold beans?

◆

When is a tent like a dog house?

BRAIN TEASER

Ruth N. Hathaway

Can you find a way to arrange eight 8's so that when they are added together, they will total to exactly 1000?

TO KNOT OR NOT

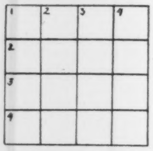
Marguerite L. Lodge

The players are divided into two teams or sides. Each leader has a ball of string. At a signal the leader ties the end of the string to his own left wrist, wraps it once around his right wrist and passes the ball on to the next player. Each player in turn must wrap the string once around each wrist and pass the ball to the next player. When the end player receives it, he must raise the ball high in the air with both hands and immediately unwrap string from the next player's wrists and rewind the ball. That player takes the ball and so on.

When the first player has untied the string from his own wrists and rewound the ball, all members of his team raise their hands and shout. The team that is able to shout first is the winner.

WORD SQUARE

John V. Matthews



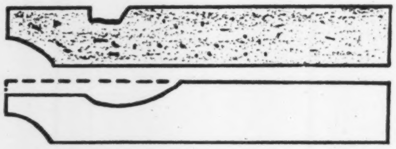
1. "______ a cock-horse to Banbury Cross."
2. A thought
3. "Oh! Mother ______, we sadly fear That we have lost our mittens."
4. We all have two of these to hear with.

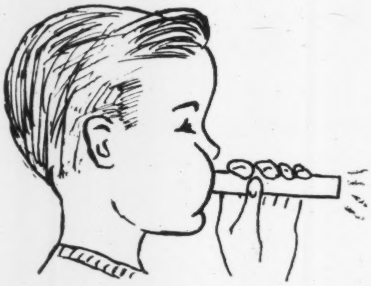
A WILLOW WHISTLE

Gene Wright

Cut a straight piece from a green branch of a willow, butternut, or basswood tree about 4″ long and 1″ thick. Notch one end in two places as shown below.

Loosen the bark by tapping it gently with the handle of a knife. Gently twist the loosened bark to remove it, being careful not to break the bark. Now whittle off the wood as shown below. Slip the bark back in place over the wood. Your whistle is finished.





A DRESS FOR KITTY

Elizabeth Merriehew

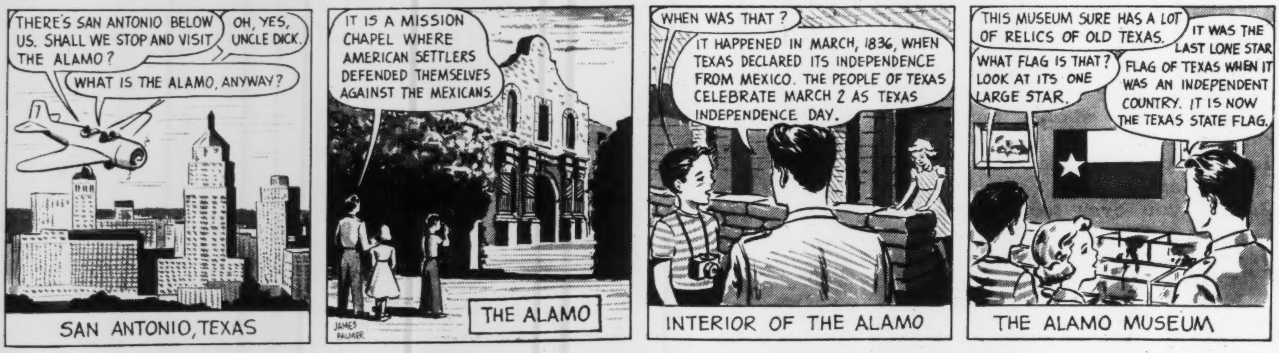
When you make a dress for Kitty,
Choose a pattern that is - - - - - -.

Choose a cloth that's crisp and light,
In blue, or pink, or gold, or - - - - -.

Then you must cut, and press, and sew
With stitches fine, making tucks in a - - -.

A pretty dress that's made with care
Any girl would like to - - - -.

Sam and Sue Travel with Uncle Dick


THERE'S SAN ANTONIO BELOW US. SHALL WE STOP AND VISIT THE ALAMO?
OH, YES, UNCLE DICK.
WHAT IS THE ALAMO, ANYWAY?
SAN ANTONIO, TEXAS
IT IS A MISSION CHAPEL WHERE AMERICAN SETTLERS DEFENDED THEMSELVES AGAINST THE MEXICANS.
JAMES PALMER
THE ALAMO
WHEN WAS THAT?
IT HAPPENED IN MARCH, 1836, WHEN TEXAS DECLARED ITS INDEPENDENCE FROM MEXICO. THE PEOPLE OF TEXAS CELEBRATE MARCH 2 AS TEXAS INDEPENDENCE DAY.
INTERIOR OF THE ALAMO
THIS MUSEUM SURE HAS A LOT OF RELICS OF OLD TEXAS.
IT WAS THE LAST LONE STAR FLAG OF TEXAS WHEN IT WAS AN INDEPENDENT COUNTRY. IT IS NOW THE TEXAS STATE FLAG.
WHAT FLAG IS THAT? LOOK AT ITS ONE LARGE STAR.
THE ALAMO MUSEUM

Science for Fun

Gladys Liljenberg

CLOUDS AND RAIN

When Jack and Mary looked out of the window they saw big black clouds in the sky, and it was raining.

"Oh, Mother," Jack said, "what happened to the sun and the big white fluffy clouds that were in the sky yesterday? Now we can't have our roller-skating contest!"

"No," his mother answered, "but you can have fun doing experiments. I will tell you about the clouds and then *we* will try to make rain.

"When you look at the clouds traveling across the sky, do you ever wonder what they are?

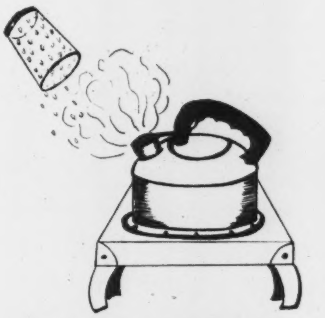
"First, we should know that heat makes water go into the air. We say it *evaporates.* Cold makes water come out of the air. We say it *condenses.* There is always water in the air but we cannot see it. It is called vapor. Water evaporates from wet places. When the air gets cool, the water vapor makes tiny drops. Clouds are made up of millions of tiny drops of water or pieces of ice and we can see them in the sky. If a cloud is near the ground we call it *fog.*

"On hot sunny days we see big white fluffy clouds which seem to be low in the sky—*cumulus.* They sometimes form pictures as the wind pushes them to and fro. On clear, cold days little curly or feathery clouds look very far away in the sky. They are made up of tiny pieces of ice—*cirrus.* At sunset or on a moonlight night we often notice long straight clouds across the sky close to the earth—*stratus.*

"The big dark heavy clouds you see today low in the sky are—*nimbus.* On rainy days, the sun is behind the clouds. You know the sun is always shining but on cloudy days no sunshine gets through."

"Why does rain fall from those big black clouds, Mother?" asked Mary.

Mother went on. "When the many, many tiny drops of water gather in the clouds they combine to make larger drops. When they get so large and so heavy that they cannot stay up in the air, they fall as raindrops. Now let's try our experiment.



"We'll place a teakettle of water over the burner. When the water boils, it evaporates very fast. It changes into water vapor and comes out of the teakettle. The air around the teakettle is cool and when the water vapor meets the cool air, it changes back into tiny drops of water. The clouds which are above the teakettle are the same as the clouds in the sky.

"Now, we'll take a glass, chill it, and hold it over the clouds. What happens inside the glass? As we hold it over the clouds you can see the raindrops fall," Mother said, as she concluded the experiment. "That is how rain is made."

Time to Smile

Principal: Are the players on your team good losers?

Coach: I'll say they are. They've lost every game this season.

Teacher: Why are you shivering? It's warm today.

Dick: It's zero on my paper.

Guest: I want to get up at 7.

Bellhop: Yes, sir, just ring the bell and I'll come and wake you.

Jimmy: Do I *have* to take a bath? I was in hot water all day at school.

Mary: Why don't you have a blue patch on your pants instead of pink?

Billy: That's no patch. That's me.

Mother: I hear you played football instead of going to school.

George: That's not true and I have these fish to prove it.

EGG-SHELL VASES

Lore Collin

You can make interesting Easter vases for your table. Ask your mother to save all the shells from eggs she uses. Perhaps she will just break off the top of the egg so that you will have a large half shell. You will need two or three shells for each group of vases. Grease a small oval or round dish. Then mix a little plaster of paris with water until it is smooth and creamy and pour it in the dish filling it about half. Place the egg shells in a cluster in the soft plaster.

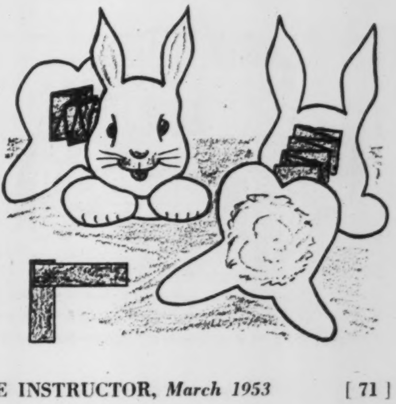
When the plaster has completely dried, slip it out of the dish and decorate. You may want to paint the shells and leave the plaster white or you can paint both of them in pastel colors. Put small flowers in the egg shells and your Easter vase is complete.

STRETCHY BUNNY

Dorothy P. Ferguson

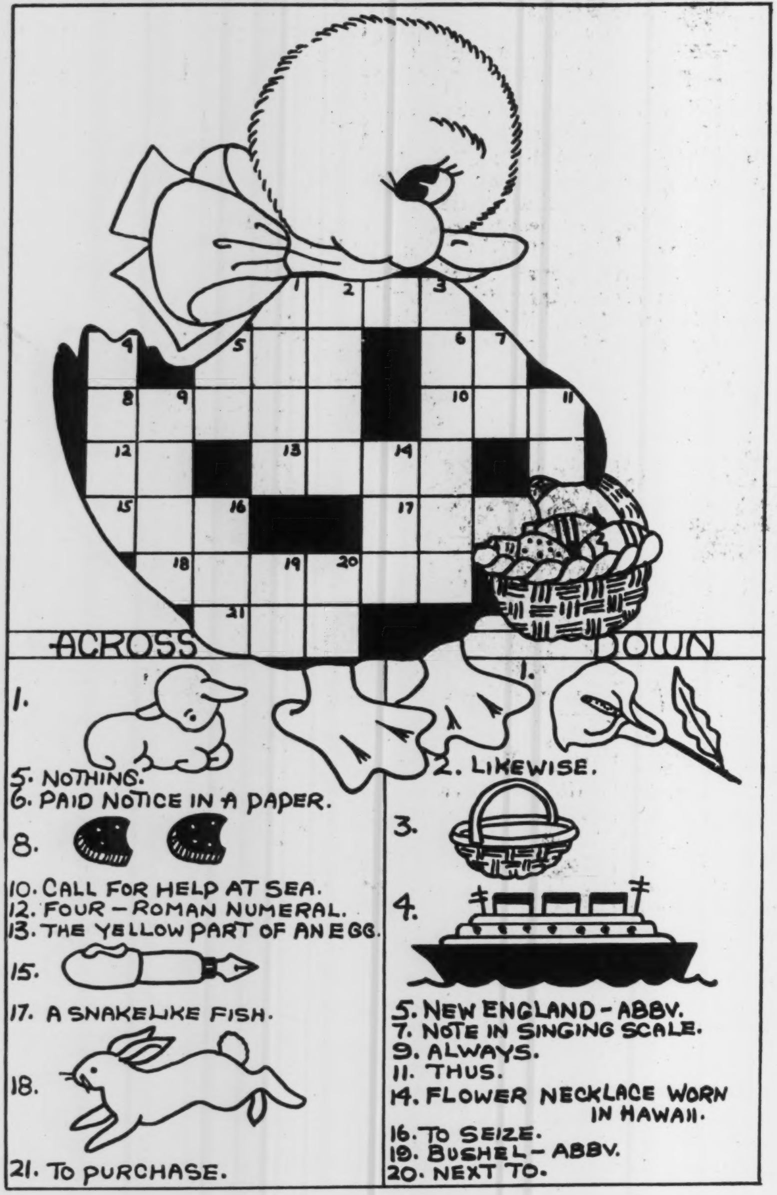
Make bunnies like this one as favors for your Easter party. Cut from white paper the head and front paws of your bunny. Then cut the back legs from another piece of white and paste in place a puff of cotton for a tail.

Now cut two pieces of paper 1" x 12". Put one end of each piece together at right angles and paste. Fold the pieces over and over to make one stretchy piece. Paste one end to the back of the bunny's head and the other to the back of the hind legs and tail. Make one for each person at your party.



A Ducky Crossword Puzzle

Virginia Gifford


1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21
ACROSS
1.
5. NOTHING.
6. PAID NOTICE IN A PAPER.
8.
10. CALL FOR HELP AT SEA.
12. FOUR – ROMAN NUMERAL.
13. THE YELLOW PART OF AN EGG.
15.
17. A SNAKELIKE FISH.
18.
21. TO PURCHASE.
DOWN
1.
2. LIKEWISE.
3.
4.
5. NEW ENGLAND – ABBV.
7. NOTE IN SINGING SCALE.
9. ALWAYS.
11. THUS.
14. FLOWER NECKLACE WORN IN HAWAII.
16. TO SEIZE.
19. BUSHEL – ABBV.
20. NEXT TO.

ANSWERS TO QUIZZES

Happy Letters—Bunny

A Two-Lettered Puzzle—KT

Fill in the Colors—
1. red
2. black
3. Blue
4. black
5. white
6. White
7. white
8. black

Find the Money That Billy Hid—$13.29

Word Square—

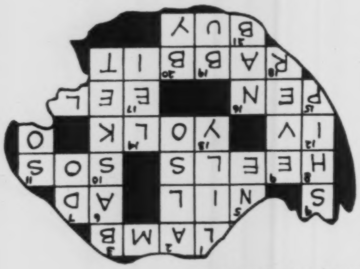
R I D E
I D E A
D E A R
E A R S

The Riddle Box—don't pay your water bill, an icicle, I'll meet you on Friday, it has the most stories, when they are chili beans, when it is a pup tent.

Brain Teaser—888 + 88 + 8 + 8 + 8 = 1000

A Dress for Kitty—pretty, white, row, wear

A Ducky Crossword Puzzle—


L A M B
S N I L A D
H E E L S O S O
I V Y O L K O
P E N E E L
R A B B I T
B U Y

Notes from
Aunt Grace

Dear Girls and Boys,

Dear me! Spring is in the air and Agnes is in love. Remember last month's letter? Yes, the gentleman is Lucifer. Of course during the nice weather, Lucifer comes to see Agnes quite often.

What beautiful weather we have had! We went out to collect pussy willows and have made bouquets. We've been doing so many things this month that I can't include them all. I do want you to know that Agnes and I have been helping to make a kite. One of the neighbor boys has asked our advice. We will fly the kite tomorrow if it is windy enough. The kite is red with a yellow tail. We'll write to you again next month if we aren't blown away tomorrow.

Goodness, I almost forgot to tell you who sent in the best Christmas cooky recipes. They were:

Diane Downs, Minnesota
Sharon Molyneux, New York
Alice Ross, Tennessee
Big Springs School, Kentucky
The Good Citizenship Club, New York

Affectionately,

Aunt Grace

Dear Aunt Grace,

Our class is planning a party for St. Patrick's Day. What should we have to eat?

Darlene Richards, *Florida*

Cookies and punch or milk are always good. Of course, there are so many kinds of cookies—chocolate, sugar, peanut butter, and the animal ones with green frosting.

Dear Aunt Grace,

My teacher says that she met you about two years ago, when she drove through Dansville.

George Abel, *Washington*

I'm sorry that you didn't tell me your teacher's name, George. Perhaps I did meet her. When you write again be sure to tell me her name.

We welcome, but cannot acknowledge, contributions for this department. Two dollars or more is paid for each item used except riddles and jokes, for which one dollar each is paid. Manuscripts (except seasonal) not heard from in six months should be considered rejected. Those with stamped envelopes will be returned. Address: Girls and Boys, *The Instructor*, Dansville, N.Y.

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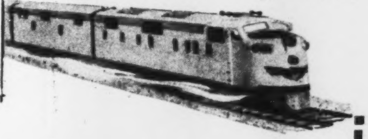

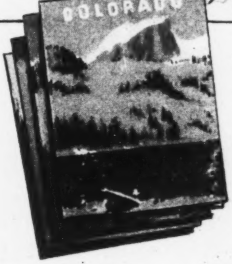

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SPECIALLY FOR RURAL TEACHERS

The Children Made Me a Unit Teacher

Pauleen W. Haley

Teacher, McKinley School, Rapho Township, Lancaster County, Pennsylvania

BECAUSE of a teacher shortage, I was called back to teach school. I hesitated to accept the position; I had been away so long and had not kept abreast of the many progressive changes in education.

A summer refresher course at a good teacher's college helped bridge the gap. While there I learned of the unit method of teaching. It sounded good but tremendously complicated. We were told to try a unit, and to keep it simple. That way we would gradually catch on to its possibilities.

When opening day came, I wondered whether the children would accept me. Here I was with new methods, books, and faces. Reassuringly, I told myself, "Everybody likes new things."

The children were friendly and it didn't take long to know I was accepted. In my own family, I had learned that when children want to talk that was my time to listen—*all* of me. Each morning these youngsters would gather around my desk to tell me everything that happened from the time school was dismissed the day before.

At noon one day, when we were eating our lunch and talking, it happened—we were started on our first unit!

Betty had said, "Is this sandwich ever good! I think —— bread is the best there is!"

Rodney replied, "Well, it isn't only the bread that makes a good sandwich. It's what's inside."

My question, "I wonder how many people helped make Betty's sandwich and where they all came from?" started the children *wondering*, *asking*, and *suggesting*.

I don't recall organizing the group for this unit. The pupils did it themselves. One group found out from the encyclopedias and the bakery delivery man all the ingredients used to make bread. Then they assigned the ingredients to other groups who found their sources, and traced their routes to the bakery.

The bakery man gave us a selection of their products, plus the wax wrapping paper on which were printed the ingredients and advertising for their bread in a two-color process. (This led into a search for information about two-color printing, where and how it is done, and how the paper was made and waxed.)

Someone suggested making a large map and placing colored strings from the source of a product to a picture of the product. Finally, the children made individual notebooks. The covers, all different, showed baked goods, farm equipment, or raw materials. Each child took special pride in trying to put his best efforts in English, spelling, and neatness into his book.

The most lasting result of this unit seems to be that teacher and pupils never eat or see something new without wondering *how*, *why*, and *where*.

Recently a friend who lives about twenty miles away called and told me that she had received some kumquats from California. They were picked by Mexican workers. The fruit had been shipped to my friend by plane.

Here was another unit in the making—if the children so desired.

The evaluation of this teaching was done by Bernie who said, "You know this isn't like school at all. It's more like finding out a lot of interesting things."

"How We Get the Food We Eat" was not the only unit this group undertook with their enthusiastic teacher. The photo shows a handcraft project carried on during their unit on "Homes All Over the World."

Make your reservation now!

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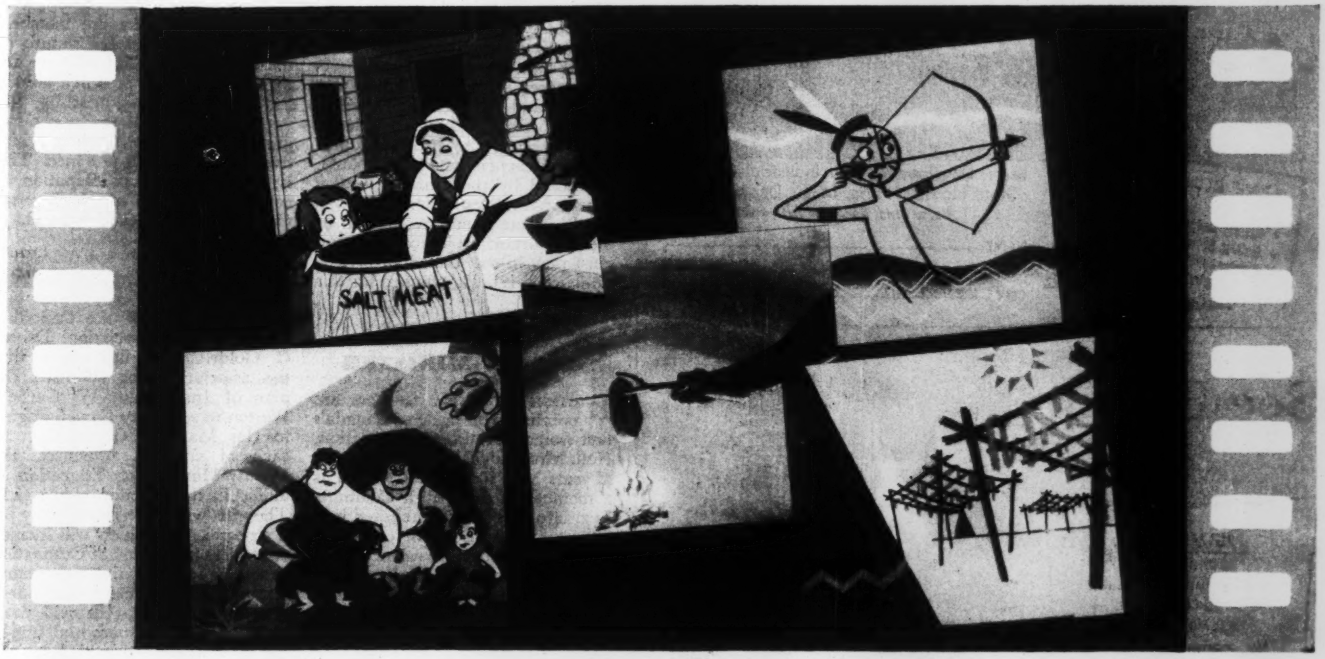
"THE CANNED MEAT STORY"



American Can Company's new 16 mm. sound film

This fascinating 20-minute color and sound film uses both animated cartoons and live action to tell the story of how man has preserved meats through the ages.

From the earliest days of sun-drying and salt preservation, the film traces the development of meat preservation through to the discovery of canning techniques and today's advanced canning operations.

There is an informative section on the manufacture of cans for meat; and a wide variety of tempting dishes and meals are shown which can be prepared quickly, easily, and economically by using canned meat and meat products.

Send *now* for a print of this exciting new film and the helpful 8-page illustrated Teacher's Guide which will assist you in making the most of it with your students. The Teacher's Guide also contains a number of simple recipes using canned meats.

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1st alternate date________ Date film will be returned________

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I promise to return the film to you on the date specified above and will prepay the return postage.

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IN-3-53

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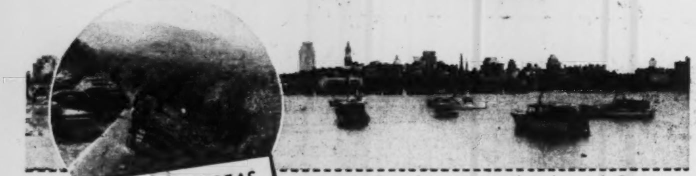

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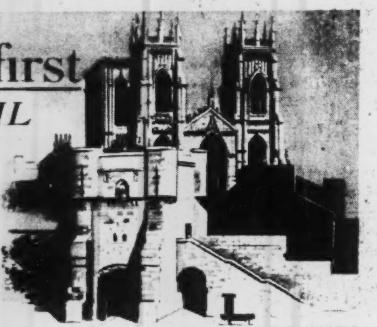

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BRITISH RAILWAYS

In Coronation Year!

John Pepper's Notes

FOR CANADIAN READERS

CONSERVATION

Two bus loads of teachers, under the direction of Inspector Elmer Sager, met one Saturday morning at the mouth of the Humber River near where it flows into Lake Ontario. They made an eighty-five mile trip following this historic river nearly to its source. Their aim was to study conservation as it affected this area of Ontario. The teachers made twenty-five stops during the day-long trip. They observed actual pollution of the river by dyes and sawdust from factories along its banks, saw one of the few remaining water-power mills in operation, and observed the effects of indiscriminate tree cutting and the creation of man-made sand dunes.

At noon, an open-air lunch was served, and a roaring campfire made a background for new friendships amongst the Etobicoke and Toronto teachers who participated. Sponsored by the Humber Valley Conservation Authority, this trip should create a new realization of the important role conservation must play in our Canadian life. A similar trip is being planned for this spring.

WOMAN MINISTER

British Columbia teachers are pointing with pride to Canada's first woman Minister of Education, Hon. Mrs. Tilly Rolston. For several years Mrs. Rolston has served as a member of the British Columbia Legislature and has established herself as a true friend of education and the teaching profession. Canadian teachers congratulate Mrs. Rolston on being the first woman in Canada to hold a cabinet portfolio.

BRICKLAYERS

Principal A. E. Gerhart of the Riverside Public School, Port Credit, Ontario, believes in pupil participation. When Col. T. L. Kennedy, Minister of Agriculture, arrived at the school to lay the cornerstone for a new $194,000 addition, the traditional ceremony was enacted. Then, Principal Gerhart and some of his pupils laid some bricks to start the new structure.

MUSIC

During the past three years New Brunswick schools have made rapid strides in musical development under the direction of Mr. David Thomson.

The music festival has been chosen as the medium to bring musical training to the greatest number. In every county three "Little Festivals" are followed by larger "County Festivals." The little festivals are noncompetitive but the county festivals may be if the local committee so decides. These little festivals have in many cases grown from one-day events to two- or three-day affairs. Starting from six festivals in 1949, there were twenty-seven in 1952 and more are planned for 1953. In addition to fostering musical development the New Brunswick Music Festivals have proven to be a valuable showcase for the work of the schools.

LEGISLATORS

Nineteen teachers are members of the Twelfth Legislature of the Province of Alberta. There are six teachers in the present Cabinet. Except for farming, teaching has more representatives than any other group or occupation in the Legislative Assembly of this province. This is an example of participation in community affairs of which every Canadian teacher can be proud.

CORONATION GUESTS

The president of the Canadian Education Association, Dr. C. C. Goldring, has announced that the association has endorsed the plan of Industrialist W. Garfield Weston to send fifty Canadian girls to Her Majesty's Coronation. In each of the ten provinces, the Deputy-Minister of Education is aiding in the selection of the girls. The girls will leave late in May for a six-week visit which will include two weeks in London at Coronation time. In selecting the girls, representation of all races and creeds is encouraged. The girls will dress alike. Basic wardrobes and traveling kits will be provided by the sponsor. The object of the tour is the promotion of knowledge and friendliness.

EDUCATION WEEK

With Canadian Education Week running from March 1st to 7th, every Canadian teacher should help vitalize our slogan "Education Is Everybody's Business."

***Canadian Teachers*—As you can plainly see, this column is all yours, although many teachers in the States will read it too. Would you like to be a contributor to, as well as a reader of, Mr. Pepper's Notes? Send interesting short items to Canadian Notes, *The Instructor*, Dansville, N.Y., U.S.A., and we will forward them to him. Payment will be made for all contributions used. Unused items will not be returned.**

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Art Should Reach All Elementary-School Children

(Continued from page 65)

airplane, a snake, but the teacher's demonstration helps many of the creative children to make things more solid. It takes effort on the part of the teacher to counteract the inferiority feeling built up by many parents who say, "Our family has never been able to do anything in art. We can't expect Johnny to do anything."

Many children learn to draw if the teacher helps them. Let us take the drawing of people. Talented children draw without being taught. The majority of children at the age of eight become discouraged unless they see progress. Teachers have many ways of helping children draw the human figure. Sometimes children skillful in this work can draw while the other children watch. Sometimes children can run and play games and then try to draw themselves in different positions. The results can be evaluated.

Children can be shown that the arm bends at the elbow, that people have shoulders, that their arms do not grow out of their sides near the waistline. Here again some educators say, "Don't show children these things. In time they will find out." Again the writer disagrees. Children are eager to learn how to draw themselves. When they can draw people they have power to express their ideas, for most of their ideas include people. When they make progress they feel sure of themselves.

Children like to express themselves with a variety of materials. With transparent colored inks, they can make abstract designs for stained-glass windows. With colored chalk, they can rub colors together for sunsets and forest fires. With tempera paints and large brushes and pieces of paper, they can make scenery for the social-studies or history play. With finger paints, they can make emotional patterns and textures. With crayons, they can quickly tell a story about a field trip and make pages for the books written in the classroom. With paper fasteners, string, shiny paper, and paste that really sticks, they can experiment with modern design. Plaster is useful for candlesticks and plaques. The paper sack spells adventure when used for a fierce Halloween mask.

Why is it that all elementary schools do not attempt to have art reach every child? The care of materials takes much time. The materials cost money. The work is not successful unless the teacher is very enthusiastic. The children lose interest unless they make progress. The majority of curriculums allow too little time for the children to learn how to do even a few things well.

Unless a child does learn to do a few things well, he becomes discouraged. Some teachers don't believe this. They believe that children can putter and play with materials for a little while in first grade and for a little while in second grade, and again in third. What they don't see is that in the fourth grade the children care less about playing with materials because they "did the same thing last year and the year before."

There is no substitute for progress in any school subject. If art is to reach every child, there must be teaching and learning.

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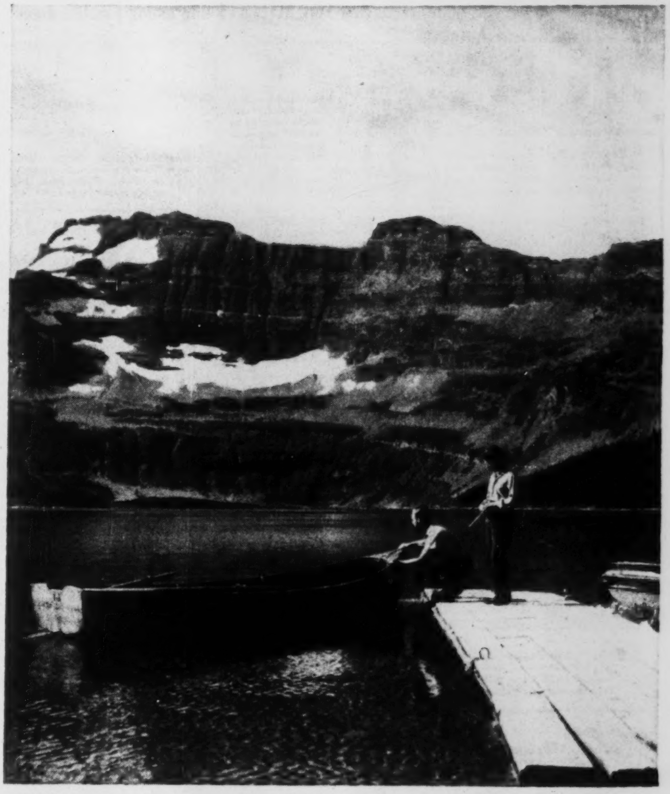

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The Story of March 17

(Continued from page 60)

Ireland as he promised himself he would. It was a dangerous thing to do because runaway slaves were always put to death when found. But Patrick was full of courage and traveled from village to village preaching Christianity. He wanted the people to believe in one God. He inspired the people of Ireland to build churches and won many people to his faith.

LEPRECHAUN—Don't forget to tell them about the night the king and his guards almost killed Patrick.

OLD MAN—Let's see—how does that go? The King of Ireland and his followers worshiped the sun. In its honor every year a great festival was held at the king's palace. On the day of the great festival all the fires were put out. No man would dare start a fire until the king gave the order to do so.

LEPRECHAUN—Let me tell the story from here. I'll make it real spooky. It was the night before the great festival. All the land was wrapped in total darkness. (*At this point the lights on the stage are being dimmed and darkness is falling upon the stage.*) Not a fire or any speck of light could be seen anywhere. Ireland was in complete darkness. The guards outside the king's castle kept watch. Back and forth they marched in the stillness of the night. Back and forth they marched, back and forth. (*The curtain is beginning to open very slowly and on the stage is seen a speck of fire.*)

GIRL—I'm getting awfully scared.

(*There is no light with the exception of the small fire which gradually becomes bigger. This can be done by turning on two or three more flashlights under the red paper. Patrick is standing next to the fire. Two Guards are in the foreground marching in step, keeping watch. Two more Guards are at extreme left and right of stage, standing at attention.*)

FIRST GUARD—All's well!

LEPRECHAUN (*stands at the side of the stage near the drawn curtain*)—But all was not well, for on a hill near by, Patrick was starting a small fire. He knew that if his fire remained burning all of Ireland would be free to overturn the kingdom of the pagan king.

SECOND GUARD—I see a light. Who has dared to do such a thing?

(*The Guards stop their marching, and begin to huddle.*)

THIRD GUARD—Gold and silver could not save the life of a man who disobeys the king's law. It must be an enemy. (*Calls.*) Guards, Guards, come let's get this enemy!

LEPRECHAUN—Nearer and nearer crept the Guards to the burning fire. But Patrick went up to them before they had a chance to get to him.

FIRST GUARD—Who are you, and what are you doing here? (*Grabs and shakes Patrick.*)

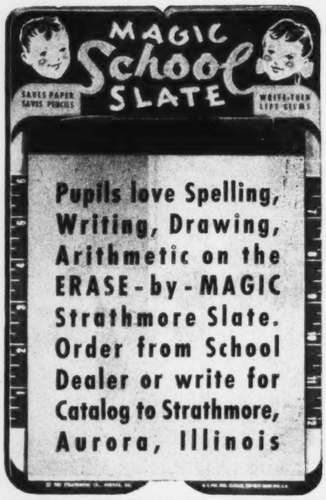
PATRICK—My name is Patrick. I bring light to this dark land. I bring peace and good will. Hear my message and you shall believe in the truth and light and not live in darkness. There is darkness in your hearts as well as in your streets.

SECOND GUARD—Slay him! Kill him!

LEPRECHAUN—But before the guards could use their swords, a violent storm arose. (*Thunder is heard coming from back stage. Flashes of lightning are seen. Guards rush off stage and curtains close.*) In fright the guards ran away and Patrick was allowed to preach his Christian teachings to the Irish people.

BOY—That was a good story, but why do we celebrate St. Patrick's day on the seventeenth of March?

(Continued on page 93)



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Michael's Friends

(Continued from page 30)

"Good evening," said the pig. "Have you had your supper?"

"Good evening," said Michael. "Oh, yes. I had a baked potato and saved all the crinkly skin."

"You *did!*" cried the pig. "Why, then, you must be a boy!" The pig grunted happily for a moment and then he asked, "Boy, why did you save the skin?"

"Who knows?" replied Michael. "Today I found a friend that likes milk and another that likes bones. Maybe I'll find one that likes baked potato skin."

And he and the kitten and the puppy kept on walking.

The pig *oinked, oinked* after them. "Wait a minute," he said. "It just happens that I'm going for a walk, too. Couldn't we all walk together, like friends?"

"Certainly," said Michael. "Why not?"

So they all walked together, Michael in the middle, the kitten on one side, the pig on the other, and the puppy hop-frisking in front.

All around the block they went and back into the house, and there, sure enough, was a deep dish full of delicious baked potato skin. The pig enjoyed it very much, and Michael became so busy watching him, he forgot all about being lonesome.

That night after his bath, Michael said to his new friends, "Let's just rest awhile and talk."

"About milk?" asked the kitten.

"About bones?" asked the puppy.

"About baked potato skin?" asked the pig.

"Yes," said Michael. "About all those, but first I want to talk about a grimpus and a grampus and a grumpus. What *is* a grimpus? And a grampus? And a grumpus?"

"Oh," said his friends, "that's a secret. We'll tell you, but you must promise never to tell anyone else."

"I promise," said Michael.

So they told him, but, as he could not tell *anyone,* he could not tell *me.* I, of course, cannot tell you. However, I can tell you this: with three such fine friends to keep him company, Michael was never lonesome again.

ACKNOWLEDGMENT: This story, copyright 1953 by Rose Dobbs, illustrated by Flavia Gág is being released currently in book form by Coward-McCann, Inc., Publishers.

Mr. Robbins Learns a Lesson

(Continued from page 36)

'Look here. Are you pulling my pots?' Without proof what are we going to do?"

"You see he never knew when your dad was going to come chugging over the top of a wave," Cracker figured, "but now he knows we'll be in school during the morning."

"By the time Dad gets popping over the waves again our business will be ruined. If this keeps up, our fine neighbor is going to take the food right out of our mouths."

"Well, eat while you can," Cracker said with a grin as he left Bob.

For the next week, the boys tried every trick known to fishermen until they were positive that someone was taking the lobsters out of their traps. On Thursday, a wild northeaster kept them on land. Bob didn't worry too much because he figured that if he couldn't get out, Jess Robbins couldn't either. But on Friday the wind was still howling and slashing rain against the windows.

"If this keeps up, we won't have any pots left," said Bob's father.

"Guess I'll stay home today," said the boy. "If it calms down I may be able to go out and haul a few."

"You can't go out alone, and it isn't fair to ask Cracker to miss school. Go along. Another day won't matter."

Bob was halfway up the lane, his head down against the storm, when Cracker came splashing up behind him. "Bob," he shouted, "he's gone out! Hurry, he's gone out."

"Who's gone out? Has the storm affected your head, Cracker?"

"No," he replied. "Jess Robbins has gone out in his boat. I just saw him go over the meadow to the dock."

"Oh, he isn't going out in *this* weather. He probably wants to make sure his boat is tied."

"You're silly, Bob," exclaimed the red-haired boy in an exasperated tone. "Robbins knows he will get a good two-day haul if he is there first. He probably waited till you passed his house and he was sure you were out of the way."

"Well, what do you expect me to do? Follow him out in this weather?"

The rain poured off the end of Cracker's freckled nose. "I've a plan, Bob. You know my Aunt Carey's summer cottage on the end of Smith's Point?" The other boy nodded his head in reply.

"Well, we keep the key for her all winter." Cracker thrust out his hand. Cupped in the palm was a shiny key. "From my Aunt Carey's house you can see the harbor, and with the telescope that's there, we can bring every buoy in the harbor right up to the front porch. Get the idea?"

(Continued on page 89)

Report on
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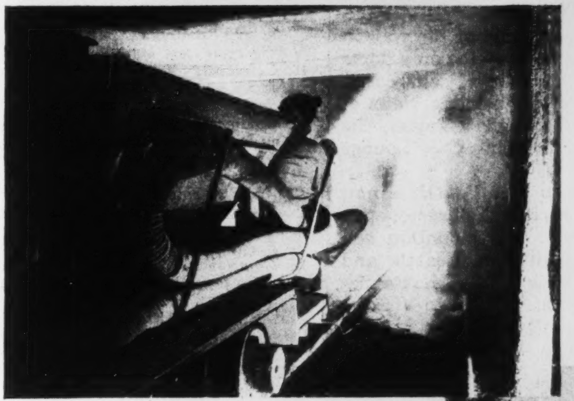

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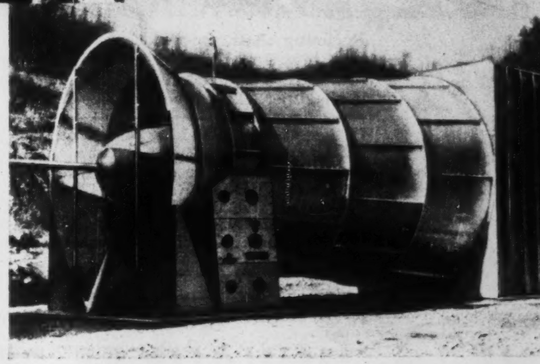

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Spring Is Here—A Program

(*Continued from page 29*)

Poem: "The Rabbit."

4. *Comment:* Rabbits feel so soft and their tails look like powder puffs.

Song: "My Bunny."

5. *Comment:* Some of the rabbits practice sitting very still, for they will be in pet-shop windows.

Song: "Pretty Little Bunny."

6. *Comment:* Some bunnies are never still.

Song: "The Little Bunny."

7. *Comment:* Tomorow we are going to be bunny helpers and paint real eggs.

Song: "Easter Eggs."

8. *Comment:* The rabbit hops down the street with a basket on his tail.

Poem: "White Easter Rabbit."

9. *Comment:* He will come when all the children are sleeping.

Song: "The Song of the Easter Hare."

10. *Comment:* After Easter the bunny will spend his time in the clover.

Song: "The Rabbit."

11. *Comment:* The bunny will probably hide from you, as you tried to hide when you were a baby.

Poem: "Hiding."

12. *Comment:* There will be other things in the field of clover. Here are the butterflies.

Song: "Butterflies."

(*Moving arms were butterfly wings.*)

13. *Comment:* There will be bees looking for nectar.

Song: "Bees."

14. *Comment:* The birds will be looking for bugs and worms. Did you ever try to catch a bird?

Song: "Once I Saw a Little Bird."

(*The children clapped and hopped.*)

15. *Comment:* Some sparrows live in the tree outside my window.

Finger Play: "The Sparrows."

16. *Comment:* Mother Robin sings her babies to sleep like this.

Song: "Robins."

(*The thumb and palm form the nest. The four fingers are the babies, which curl up one by one as the song is sung four times.*)

17. *Comment:* The farmers are busy planting their gardens.

Song: "Plant the Cabbage Seeds."

18. *Comment:* The seeds lie sleeping in the ground until they are awakened.

Poem: "The Seed."

(*Children curled up like seeds. One child was the sun; another, the rain.*)

19. *Comment:* How beautiful the garden is now!

Song: "My Garden."

20. *Comment:* Near the garden there are some pussies that never will be cats.

Song: "Pussy Willow."

21. *Comment:* The farmer likes sunny days.

Song: "The Sun Game."

22. *Comment:* The farmer likes the rain.

Song: "The Rain."

(*The children tapped the floor with their fingernails for raindrops.*)

23. *Comment:* The ducks like the rain, for it makes puddles in which they can swim.

Song: "The Ducks."

24. *Comment:* Did you ever have a conversation with a little duck?

Song: "A Little Duck."

(*The children made up questions to ask the duck.*)

25. *Comment:* On nice days, boys and girls have fun bouncing their rubber balls.

Song: "Bouncy, Bouncy, Bally."

(*Several children bounced balls.*)

26. *Comment:* Kindergarten sends all of you a Happy Easter in their original song.

Song: "A Happy Easter."

(*Continued on page 93*)

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Friends for Keeps

(Continued from page 34)

"For tonight, yes," she said. "But he may belong to someone."

"He has no collar," said Stan.

"Tomorrow the police must be notified," she said.

"What if no one claims him?" said Stan. "He needs a good home like ours."

"We'll talk about that later," said Mother.

"Oh, boy!" said Roy.

"Oh, joy!" said Dale.

"Maybe we'll have a dog!" said Stan. He would have an opportunity now to prove what a good master he could be.

The next morning Stan, Dale, and Roy were dressed and downstairs early to see their new friend.

"He's better; his nose is cold," said Stan. Together they fixed a breakfast for him—cereal, raw egg, and milk. He had finished it all when Dad and Mother came downstairs.

"Look, Dad, he can stand up now," said Stan.

"Better take him outside for a few minutes," suggested Mother. "I'll get breakfast."

When they brought him back in, Dad said, "I believe he's dachshund and beagle, mixed."

"How can you tell, Dad?" asked Stan.

"Because he has the long cylinder body and short forelegs of the dachshund. But his hind legs are like a beagle's," he explained.

"What shall we call him? I've thought and thought," said Stan.

"A dachshund is a German breed, but wait— No point in naming the dog. He's not ours," said Dad.

"Fritz! Let's name him Fritz!" said Stan. "I mean *if* he's ours."

After breakfast it was time for school. Stan and Dale said good-by to Fritz, with Roy promising to look after him until they got home. Mother said she would notify the police.

In the afternoon both boys rushed in the door. "Has anyone called? Is Fritz all right?" they shouted.

"He's in the kitchen and no one has called yet," said Mother.

"Fritz knows just how to behave in a house, I'll say," said Roy. "He's housebroken and everything. His bad leg is better, too. Look how he can step on it."

Just then the telephone rang. "Don't answer it, Mother. Please. It might be— Oh, Fritz!"

What a relief when it turned out to be just a friend calling to tell Mother she could come for luncheon Saturday.

That night Fritz climbed the stairs with Stan, and followed him into his room. When Stan got into bed, Fritz crawled under the bed.

"We're friends, aren't we, Fritz?" said Stan.

A brown tail thumped an answer.

The next day and the days following, the sound of the telephone brought panic into their hearts. Still no one called to claim Fritz.

On Saturday, Mother said, "Some women are coming for lunch. You'd better put Fritz in the basement."

"Gee, even Mother's calling him Fritz now," thought Stan as he called the dog downstairs.

Fritz whined behind the door when Stan ran to answer the doorbell. He whimpered louder as the two women entered.

Mother came in to greet them.

"Oh, do you have a dog?" asked the woman with the feathers in her hat.

"Yes, Mrs. McPherson," Mother said. "But—"

"My daughter and grandchildren thought they were going to have a dog, but it didn't last long. Just as well. They live in an apartment, you know."

"We'd love to see your dog," said the other woman.

"Stan," said Mother, "would you like to call Fritz?"

Stan opened the basement door and Fritz came in, wagging his tail against Stan's legs.

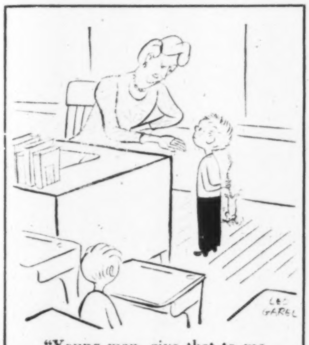
"Oh!" shrieked Mrs. McPherson, backing away. "He looks just like my daughter's dog!"

"But I found him." Stan was hugging Fritz. "He was hurt, and cold, and hungry."

"*When* did you find him?"

"Just nine days ago, on the next street." Two big tears came into Stan's eyes. "I have it marked on the calendar."

(Continued on page 94)



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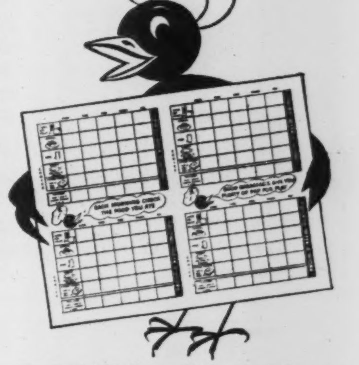

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(Continued from page 39)

suitable dance for each grade. Each record sells for ninety-five cents.

If you teach kindergarten, you may feel that May Day plans do not always seem appropriate for your very young charges. Many dances are beyond the comprehension of kindergarten babes, and the music seems to last forever. Here is a folk-dance record that contains four *short* tunes. "Swing Your Partner" (YPR 9002, 78 rpm, $1.25) consists of folk-dance music from Austria, England, Italy, and the U.S.A. The "Schuplattler" with its tapping shoe sound, the Morris Dance with the sound of tinkling bells (tied behind the knees of each performer), the Tarantella with its gay tambourines, and the Square Dance with its clever calls will appeal to wee tots. No attempt is made to teach actual dance steps. The few suggestions given on the record before the music plays and the rhythmic movement of the gay tunes will motivate your little ones to follow through and be charming in a very natural way.

We have all heard the "People Are Funny" program with Art Linkletter. Meet the same genial fellow on a new record—"Pets Are Funny" (Color Tunes, A 126, 78 rpm, $1.25; also available on 45 rpm, $1.00). You will visit a pet shop and meet Paul Parrot who imitates certain song phrases at just the right place, Kitty Cat who purr-talks and sings about mice (naturally), and Julian C. Mouse who is sure that *he* can catch a cat.

A clever quiz program develops with three dog contestants—King, Prince, and Rover. Surprisingly enough, the bark of each dog, "Roof, roof," is the answer to Art's question, "What covers a house?" It all sounds like silly froth, but it's tremendously clever, and is educational for the younger child. The older ones will enjoy it if you borrow the record from the kindergarten teacher to liven up a dull afternoon.

The back of the record jacket is an innovation. It's a parrot picture that can be crayoned and wiped clean. (For best results, use the new washable crayons.) Sounds impossible, doesn't it, but it's partly due to the special high gloss paper.

If your class's singing is in the doldrums these days, buy "The Frog on the Bottom of the Lake" (Color Tunes, A 130, 78 rpm, $1.25; also available on 45 rpm, $1.00). Here's a peek at one of the nine verses.

"There's a wing on the flea on the curl in the hair of the wart on the toe of the foot of the leg of the frog in the bottom of the lake."

Don't be surprised by the frog's merry croak at the end. This is a record every teacher in the school will want to borrow!

Easter Parade

(Continued from page 59)

PUSSY WILLOWS (*enter marching and chanting*)—
We are the Pussy Willows,
Many are we.
Our fur is as soft
As a kitten's can be!

MARYBETH (*jumping up and clapping her hands*)—Spring must have come if the pussy willows are here.

EASTER BUNNY—Hush, Marybeth! Here come the Jack-in-the-Pulpits!

JACK-IN-THE-PULPITS (*enter marching and chanting*)—
We, too are here to greet the spring
With every bird and growing thing.

MARYBETH (*quietly talking to herself*)—Now that the rain has stopped I must go down in the glen and look for the jack-in-the-pulpits.

EASTER BUNNY—Marybeth, it's only good manners to pay attention to the parade and stop talking so much.

MARYBETH (*meekly*)—Yes, Easter Bunny. What comes next?

EASTER BUNNY (*announcing in a ringing tone of voice*)—The Golden Daffodils!

(*Daffodils march in. Each one twirls in place and makes a low bow to the Easter Bunny and Marybeth.*)

EASTER BUNNY (*announcing*)—The Tulips, red, white, pink, and yellow.

(*Tulips march in, sing a little spring song, and bow deeply to Easter Bunny and Marybeth.*)

EASTER BUNNY (*announcing*)—The Blue, Purple, and White Violets.

(*Violets march in, sway, and bow to Easter Bunny and Marybeth.*)

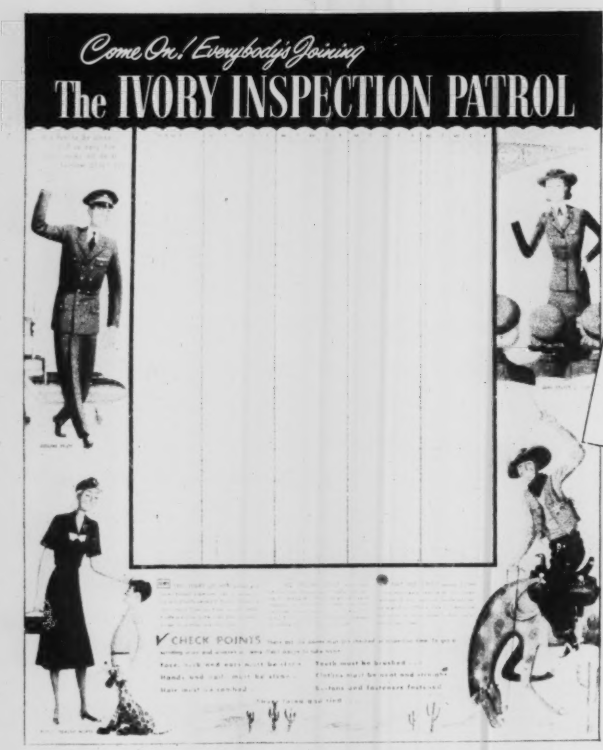
ALL PUPPETS (*march two by two singing, and then exit*)—
We are all part of Spring's Easter Parade,
Winter has gone at last! Hooray, Hooray!
We greet the spring with our hearts full of joy.
Everyone loves us, every girl, every boy!

MARYBETH—Oh, Easter Bunny, what a lovely Easter Parade we do have! I'll never envy Jean again.

(Continued on page 83)

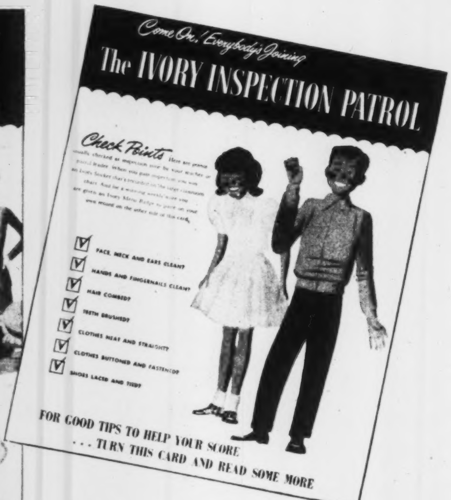
STIMULATE GOOD GROOMING HABITS *with the*

Ivory Inspection Patrol



This Gayly Colored Wall Chart . . . 20" x 26"

for posting in your classroom shows the day-by-day cleanliness and grooming record of each child for a 4-weeks' period. 4 kinds of stickers are provided — stickers in the form of miniature cakes of Ivory Soap for perfect scores; yellow stickers to indicate "caution"; red stickers to indicate "Stop!"; Merit Badge stickers to show a good week's record. Space for 40 names is provided. If your class is larger, ask for free additional charts.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The IVORY INSPECTION PATROL
Check Points
FACE, NECK AND EARS CLEAN?
HANDS AND FINGERNAILS CLEAN?
HAIR COMBED?
TEETH BRUSHED?
CLOTHES NEAT AND STRAIGHT?
CLOTHES BUTTONED AND FASTENED?
SHOES LACED AND TIED?
FOR GOOD TIPS TO HELP YOUR SCORE
. . . TURN THIS CARD AND READ SOME MORE

Individual Inspection Patrol Sheets — colorfully printed on both sides — link school and home. Sheets record the individual child's score. Through them your efforts to foster good cleanliness habits in the schoolroom are checked on — and supplemented — by the parents. Most parents cooperate wholeheartedly when they are kept informed of the child's progress in cleanliness habits.

This Free "Cleanliness Game" Makes Daily Inspections Fun!

In thousands of schools from coast to coast, teachers have been successfully using The Ivory Inspection Patrol to stimulate student interest in cleanliness and good grooming habits. Enthusiasm for this popular program has increased year after year.

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TEACHER'S NAME

NAME OF SCHOOL

CITY OR TOWN STATE

This offer good only in United States, its possessions.

Easter Parade

(Continued from page 82)

EASTER BUNNY (*kindly*)—I am glad your eyes are open at last, my dear. Nothing can be as beautiful as spring in the country.

MARYBETH—You are right, Easter Bunny.

EASTER BUNNY—Good-by. (*Exits.*)

MARYBETH (*awakens, rises from the bench, starts to hum "Easter Parade," stops suddenly*)—My, what a funny dream! But it was a nice one! Our Easter Parade here on Dingle Dell Farm may be a lot different from Jean's city parade, but I am sure it's every bit as pretty. After all, Jean's parade only lasts a day, but we have ours all the happy weeks of spring. (*Exits.*)

Benny Balltail

(Continued from page 32)

Benny even jumped farther than anyone else and won the broad jump. And he jumped higher and won the high jump. He threw the shot-put and the discus, and the javelin!

When the rabbits finally sat down to the picnic lunch, Benny Balltail had twelve blue ribbons! And everyone was talking about him and the amazing record he had made.

Benny sat very tall and thanked everyone for their congratulations. He could hardly wait until time to measure. Surely he would be the tallest in his age group today!

But he wasn't! When Benny stood against the fence with his own-aged friends he was still the smallest! He could hardly believe it, but it was true. Great tears gathered in Benny's eyes, and spilled down his cheeks.

"My goodness, Benny!" his mother cried in alarm. "You're overtired."

"Oh-h-h!" Benny cried. "I worked so hard. I exercised so much. I thought I'd surely be the tallest this year."

"But why should you wish to be tall?" his father asked. "My gracious, you are the strongest rabbit at the whole picnic!"

"And the fastest!" said Grandfather Pinkears.

"Mercy me! I wish I'd won twelve blue ribbons," Gilbert cried.

"You're a champion," said Pamela Fluffyfur. "Oh, Benny, I think you're wonderful!" And she smiled sweetly at Benny.

"You mean—" he sputtered. "Oh, Pamela, would you walk with me?"

"Why, Benny, I'd be proud to," said Pamela and she slipped her little pink paw under his arm. "I don't especially admire *tall* rabbits," she said earnestly, "but I do admire ability and accomplishment. I think you are simply wonderful."

And so Benny walked home with Pamela. And he no longer felt bad about being the smallest because he knew that no matter how small one may be one can still do things well!

Belinda's Surprise

(Continued from page 34)

"This will be a big pudding," she said, as she poured more water over the rice.

The rice kept on swelling. Soon the large kettle was more than half full.

"Surely it will not swell any more," said Belinda. She looked rather bewildered, and Brother Ben began to be glad he had not thought of the surprise, after all.

But the rice kept on cooking and swelling, and soon the large kettle was nearly full.

"We must find something larger to put it in," said Belinda, "or it will boil over on the stove."

"There isn't anything larger," said Brother Ben, "except the new tub Mother bought yesterday."

"Then we must use the tub," said Belinda, and she washed and dried it carefully, and just in time, for the kettle was full to the brim.

She had the rice safely in the tub, and was adding more water, when in came Mother Bunny.

"Whatever are you doing, Belinda? Washing clothes?" she asked.

"I'm making a pudding," faltered Belinda. She did not know whether to laugh or cry. "I wanted to surprise you," she added, sadly.

"A pudding in a washtub?" exclaimed Mrs. Bunny. She looked into the little tub. "What in the world shall I do with a tub of rice pudding?"

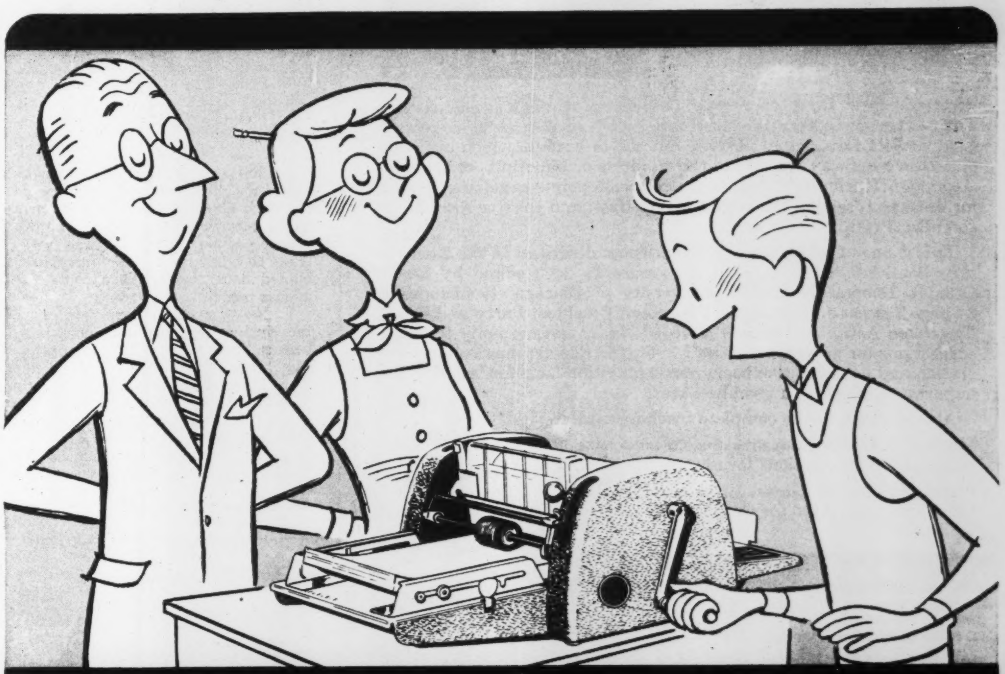
Two big tears stood in Belinda's eyes. All the little bunnies looked very sad, and Brother Ben felt sorry for Belinda.

"My gracious," said Mrs. Bunny. "You have made enough pudding for a family reunion. Well, I will show you how to finish it, and we will have all our cousins in for supper. There isn't one cousin your age who has ever made one rice pudding, let alone a washtub full."

All the little bunnies began to smile again. They sat in a row and watched Belinda finish the pudding, while Mrs. Bunny showed her how.

"And after this," said Mrs. Bunny with a twinkle in her eye, "always use a cookbook, for we cannot eat a tub of pudding every night for supper."

(But all the little bunnies thought that THEY could.)



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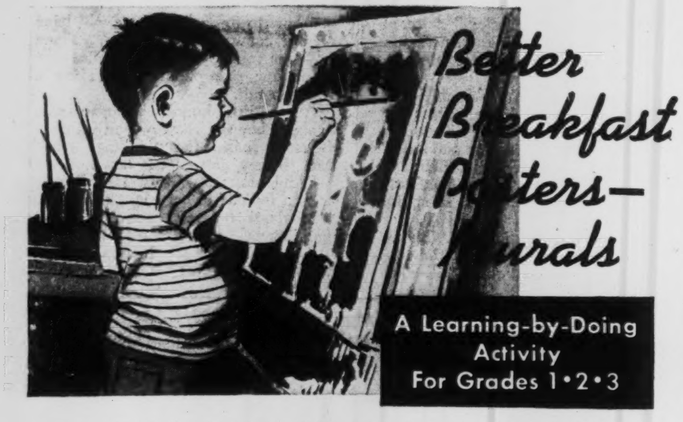

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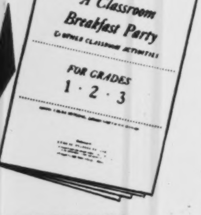

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The Foggy Ferry

(Continued from page 32)

welcoming toot, pulled his ferry out of the slip as the other came in.

All over the harbor, ships, tugs, small boats, barges, were bleating like lost sheep. Each craft had a different whistle or horn. Mixed with these noises were the clangs of the buoy bells, the shriek of the sirens on other piers, the ships' bells, and the deep warning horns on the danger spots.

Father and Martin stood at the rail on the main deck, trying to understand all the questions and answers of the bells and horns and whistles.

All at once, directly in front of them, an unseen tug crossed their path, hooting shrilly and excitedly:

"Don't come near me!"

"Don't come near me!"

And the deep-throated foghorn of the staid ferry answered in scolding tones, "Get out of my way, child."

Once the freighter's whistle sounded out of the grayness. They were so close that Martin could hear the ringing of the ship's bell and the voices of the deck hands. The ferry horn sent out a surprised yelp, the captain reversed engines, and they drew away from the freighter. The ferry horn hooted thoughtfully, "Whew! That was a close one!"

Father was glad when they heard the ringing buoy bell on the channel because it meant that they were in the right lane. Then Martin heard the deep blast of the foghorn on the tip of Governor's Island. He had been hearing it for a long time under all the other noises. It was like a fat bullfrog croaking deeply among all the peeping frogs in a pond. What did it say? Martin thought it said:

"Whoooooooo!"

"Danger-r-r-r!"

"Danger-r-r-r!"

Martin felt very grown up because he knew so many of the sounds. Father would tell him every night about the harbor and the signals. And here was Martin, standing on a wet and slippery deck, wisps of fog curling around him, just like an old sea hand. With the other passengers he strained to see through the gray blanket.

"Now, Martin, listen," said Father. "What's our ferry saying now?"

And Martin heard:

"Hoot—Hoooot! Hoot—Hoooot!"

"Where is my slip?"

"Where is my slip?"

"See, we're sailing near the docks and our ferry has to ask her way in."

Father and Martin listened a moment, and then they heard the welcoming, comforting blasts from the sister ferry in her Manhattan slip.

"Hoot! Hoot! Hoot! Hoot!"

"I am right here."

"I am right here."

The siren on the end of the slip wailed, but not as sadly as usual, because it knew that one more ferry had made a safe crossing. The ferry in the slip and the siren on the dock led them in. And finally Martin saw the sides of the slip, like outstretched arms, waiting to welcome them.

The foggy ferry eased herself into the slip, gave a happy, contented little toot, and settled for a ten-minute rest before facing the fog again.

Martin and Father went off with the passengers, had a glass of chocolate milk in the ferryhouse at the hot-dog stand, and then went right back on the foggy ferry to sail home to Mother.

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Correct Telephone Usage

(Continued from page 43)

The various discussions resulted in profitable handwork. Drawings were made of the types of telephones and those explaining a party line. Right and wrong techniques in telephone usage were displayed. Posters showing dial systems were also made.

Conclusion

At the conclusion of the study, I, the teacher, sat down to try to evaluate honestly and objectively, the worth-whileness of this project. I believe that my pupils made and are still making a more conscious effort to speak correctly. They have developed a keener desire to be courteous on the telephone and at all times. They now have a better understanding of others' rights and a more neighborly attitude when sharing a common commodity—the telephone. The group seems to coöperate better with one another in working on committees. They now take more care in handling the telephone because they have a better understanding of how delicate the mechanism is. A greater appreciation of the scientific contributions of great inventors has evolved.

Editorial Note: The "Telephone Package" described in this unit is available to all teachers. Contact the nearest Bell Telephone business office for complete information.

The Prim Pussycat

(Continued from page 59)

(Puffy shakes her head.)

BUFFY *(crossly)*—It is simply useless. She's just entirely different from any kitten we've ever known. Come on, let's play over in the next field for a while. *(Exits.)*

MUFFY—All right. Perhaps there'll be some butterflies over there. *(Also exits, followed by Fluffy.)*

(Puffy remains.)

(Willow Tree begins to weep.)

PUFFY *(startled)*—Why, what is the matter?

WILLOW TREE—I don't know, but I am always sad.

PUFFY *(walking a little way from Willow Tree so as to look at her)*—How foolish you are! Now if you had reason to be sad, that would be different.

WILLOW TREE *(crossly)*—Well, you don't look so happy yourself.

PUFFY *(slowly)*—I guess I'm not. I thought I was, even though I don't romp with the others, but somehow I don't feel very gay.

WILLOW TREE—Why *don't* you go and romp with them?

PUFFY—Somehow I just can't. *(She sighs.)*

WILLOW TREE *(also sighing)*—Well, I guess I understand. I'm not like the other trees. They don't weep.

PUFFY *(still thinking)*—Perhaps I'd be happier if I had something to do—something useful maybe.

WILLOW TREE *(cheering up)*—Perhaps that is my trouble too. Maybe if *I* had something useful to do, instead of just drooping these limp leaves—

(Woods Fairy enters, walking lightly and carrying a wand. She stops near Willow Tree and Puffy.)

PUFFY—A fairy! Oh my goodness!

WILLOW TREE—The Woods Fairy. I have seen her often, but you haven't because you're just a little house kitten who plays in the meadow rarely.

WOODS FAIRY—That's right. I am the Woodland Fairy. I came because I heard you both say you are not happy. I can give each of you something useful to do.

PUFFY *(eagerly)*—What?

WILLOW TREE *(eagerly)*—What?

WOODS FAIRY *(to Puffy)*—Since you don't like to romp and play like all real kittens, you can be a tree kitten. You can sit on Willow's branch and keep her company all the time. Then she will not be lonely.

PUFFY *(delightedly)*—Oh, I'd like that.

WOODS FAIRY *(warningly)*—But there can never be a change. Once you decide upon it, you must always stay with Willow.

PUFFY *(nodding)*—That's all right.

WOODS FAIRY *(to Willow Tree)*—And as for you, you will no longer weep, for you will be one of the signs of spring. When people see Puffy sitting with you, they will know the flowers will all soon bloom. Do you think that is being useful?

WILLOW TREE *(joyfully)*—Oh, yes! To tell people of spring!

FAIRY *(joins hands of Willow Tree and Puffy)*—There, Puffy, you are of the plant folk rather than of the animal. *(Takes scissors from her pocket and snips the longest of Willow Tree's green streamers.)* And you, Willow, are no longer a weeping one. I hope you won't be sorry. *(Exits.)*

WILLOW TREE *(to Puffy)*—You aren't sorry, are you?

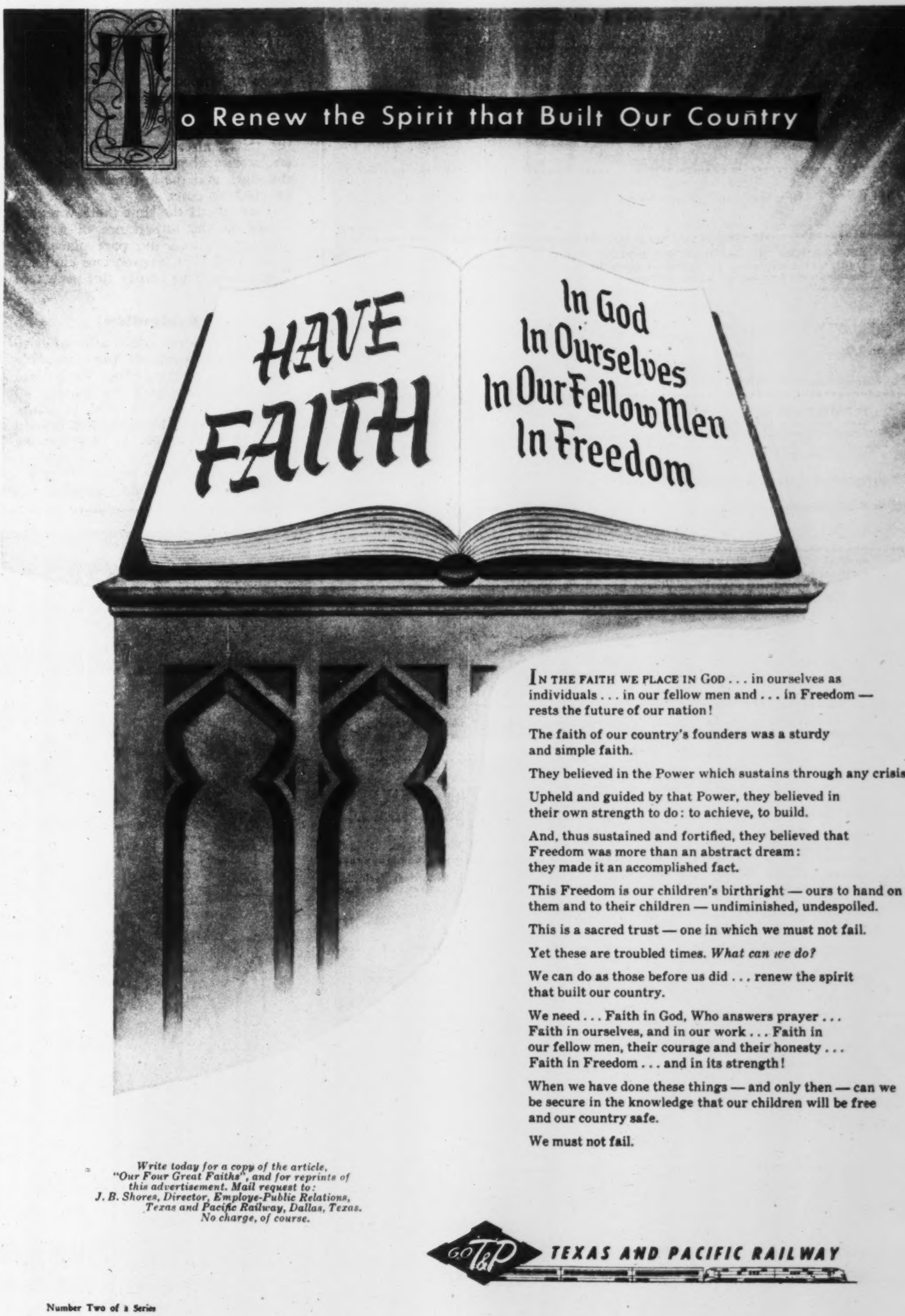
(Puffy shakes her head as Muffy, Buffy, and Fluffy romp in, across the stage and off.)

BUFFY *(off stage)*—Don't you want to come, Puffy?

PUFFY *(to Willow Tree)*—I like this better. Just wait till the children find us. What do you suppose they will call us?

WILLOW TREE *(thinking)*—Kitty-tree perhaps. No—I know! Pussy willow!

PUFFY *(happily)*—Oh, yes, that's it—pussy willow.



IN THE FAITH WE PLACE IN GOD . . . in ourselves as individuals . . . in our fellow men and . . . in Freedom — rests the future of our nation!

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This Freedom is our children's birthright — ours to hand on to them and to their children — undiminished, undespoiled.

This is a sacred trust — one in which we must not fail.

Yet these are troubled times. *What can we do?*

We can do as those before us did . . . renew the spirit that built our country.

We need . . . Faith in God, Who answers prayer . . . Faith in ourselves, and in our work . . . Faith in our fellow men, their courage and their honesty . . . Faith in Freedom . . . and in its strength!

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INS. **67**

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INS. **291**

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INS. **241**

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INS. **431**

Name .... Grade ....

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FREE **IDEAL SCHOOL SUPPLY CO.** Ideal Adventure Gummed Paper Samples. Please send FREE Color Samples of Adventure Gummed Paper (in black and 14 beautiful colors) as recommended for Easter and Mother's Day projects in the Ideal Advertisement on this page.

INS. **260**

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INS. **440**

Name .... Grade ....

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A Unit on Clothing for Slow Learners

(Continued from page 63)

In art class, the children experimented with designs that could be used for textiles.

During the unit, the children washed, ironed, and mended articles of clothing. The girls made aprons for themselves, and some made them for their little sisters. Some made doll clothes, and one boy made a shirt for himself.

In arithmetic class, the problems had to do with the cost of materials and clothing. The group made a detailed estimate of how much it costs to clothe a boy for a year.

At the end of the unit, "Our Clothing Book" was made. The covers were made of chipboard. An all-over design, appropriate for textile decoration, was painted on, and then shellacked. The book contained many of the things already displayed on posters, stories about clothing written by the class, and the arithmetic problems on clothing costs.

Throughout the unit there was emphasis on the importance of a good appearance, and the part played by clean, well kept, appropriate clothing. Films helped to clarify this aspect of the study.

Evaluation

1. The children added a list of commonly used words to their speaking and reading vocabularies. Each child had learned to spell the number of words which he was able to learn. One boy said, "This is the first time in my life I have got all my spelling words right."

2. They came to appreciate something of their parents' problems in clothing a family. One very well-clothed boy complained less about the other things his father did not buy him.

3. They learned to be more careful of their own appearance, trying especially to keep their clothes clean and mended. One of the girls said to her mother, "It is time to let down some of my hems," and the girl went to work and fixed the dresses for herself.

4. They learned what materials various articles of clothing are ordinarily made of, how to recognize them, and the sources and method of manufacture.

5. They added to their knowledge of the development of man, the history of their own country, and the life of peoples of other countries.

Ellen's Big Chance

(Continued from page 36)

Two days before opening night, Miss Richie called the cast together. "We're going on stage with Margie taking Billie's place this morning," she told them. "Mrs. Dixon just called me to say that Billie woke up with some suspicious-looking red spots on her face, and she thought it best to keep her home from school until the doctor checks her."

Ellen's heart gave a jump. Poor Billie! Suppose she had something serious that would cause her to miss her chance!

At noon, Ellen stopped Miss Richie in the hall. "Have you heard any more from Billie?" she asked.

"She has the measles," the teacher told her. "Isn't it a shame?"

Ellen nodded. "I know she feels terrible about it. But, Miss Richie,"

(Continued on page 99)

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The Months of the Year

(Continued from page 58)

a poem about the March wind, he is active, dramatizing the poem. He exits when the poem is finished.

Children sing the windmill song, while human windmills turn arms rhythmically with music. March again speaks, saying: "Once the wind helped Wynken, Blynken, and Nod." Stars and the Moon replace the "windmills" and "clothesline posts" at rear. As one child recites the first stanza of "Wynken, Blynken, and Nod," the three fishermen appear in a wooden shoe (improvised from a cardboard shoe, secured to a wagon and drawn slowly across the stage by a long rope). The Moon and Stars speak their lines as they occur in the poem, while one or more children recite the narrative.

March rises again when the players have taken their seats, and says, "Sometimes Easter comes in March. Then of course we look for the Easter Bunny." Two or three girls sing "Here Comes Peter Cottontail," with the entire group joining in the chorus, while a costumed Bunny hops about giving goodies to the children from his Easter basket. Any other songs or readings suitable for March may be given at the close of the part that March plays.

April rises and speaks: "The second spring month is April, the month of rain. Who likes the rain?"

Choral reading: "Who Likes the Rain?" with Group One giving the first stanza, Group Two the second stanza, Group Three the third stanza, and so on. The last stanza is given as a solo by a little boy dressed for rain who dramatizes the lines.

Next, three or four girls with umbrellas sing a rain song with appropriate actions.

A boy announces: "What do you say that we all go down to the brook to look for pussy willows?" The group responds with: "Oh, yes, let's." Then they sing a couple of pussy-willow songs.

May announces: "May is the last spring month. May is called the month of flowers." (Any May Day and garden songs may be sung.)

The following is the actual dialogue used during the rest of the program.

TOMMY—Thank you, Spring, for the good time. I know now that all the other seasons have fun too.

CLASS—Oh, yes, they do. But before you go, won't you come down to the brook with us?

TOMMY—No, thank you, I must leave now and learn the names of *all* the months and seasons. Good-by, all.

CLASS—Good-by.

Tommy takes his place near the front again and studies his paper. When the curtains open again we see a blue brook above which appear all the members of the cast, each wearing a frog mask painted green. (Each made his own.)

TOMMY—Who are you?

FROGS—We are the froggies that went to school.

TOMMY—Do *froggies* go to school?

FROGS—Oh, yes!

TOMMY—Do you learn things as we children do?

FROGS—Oh, yes, of course.

TOMMY—I don't think you have to learn the seasons and months of the year as we do.

FROGS—Oh, yes, we do. Just hear us. (*They enumerate the months.*)

TOMMY—Oh, my! How did you learn them so *well?*

FROGS—First we study; then we play. Like this: (*Sing.*)

Twenty froggies went to school
Down beside the rushing pool;
Twenty little coats of green,
Twenty vests all white and clean.

"We must be on time!" said they.
"First we study; then we play.
That's the way we keep the rule,
When we froggies go to school."

(*Repeat melody with:*)

Croak, croak, croak, croak,
Croak, croak, croak, and so on.

The curtain closes and Tommy wakes up, rubs his eyes, and jumps to his feet, exclaiming: "Why! I must have been dreaming! How real it seemed! I wonder whether I can say the months now." (*Walks along the stage naming the months aloud.*) "Why, that was easy! I know them!"

Sources of Songs and Poems

Spring.—"Spring Is Here" in *American Singer I* (American Book Co.). "A Spring Puzzle" in *Progressive Music I* (Silver Burdett).

March Wind.—"The Winds of March" in *The Music Hour, Fourth Book* (Silver Burdett). Makes a good choral reading. "The Romp" on page 33 of this issue.

Windmill.—"The Windmill" in *Singing Days*, "World of Music" (Ginn).

Fantasy.—"Wynken, Blynken, and Nod" in *Required Poems for Reading and Memorizing* (Owen).

Easter.—"Here Comes Peter Cottontail" (obtain records or sheet music from local dealers).

Rain.—"Who Likes the Rain?" in *Golden Book of Poetry* (Simon and Schuster). "Rain Song" in *The Music Hour, First Book* (Silver Burdett). "On a Rainy Day" in *Singing Days* (Ginn).

Pussy Willows.—"Pussy Willow" in *Merry Songs for Boys and Girls* (Follett). "Catkins" in *New Music Horizons III* (Silver Burdett).

May Day.—"Winding the May Pole" in *Songs of Childhood* (Ginn). "May Song" in *Progressive Music I.*

Gardens.—"In My Garden" in *Sing a Song* (Ginn). "Our Garden" and "Planting My Garden" in *American Singer I.*

Frogs.—"Twenty Froggies Went to School" in *Churchill-Grindell Song Book No. III.*

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INS. **325**

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INS. **9**

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FREE **FRANK H. FLEER CORPORATION.** Please send me information on your American Pictorial History offer. (See ad on Page 91.)

INS. **273**

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INS. **377**

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FREE **FIRST LOAN COMPANY, Dept. Y-133.** Please send me, in a plain envelope, compiete information about your Borrow-By-Mail service for teachers, as described on Page iii.

INS. **328**

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FREE **DITTO, INC.** Please send me: ☐ Information about the new DITTO D-10 Direct Process Duplicator; ☐ Catalog of your 65 new Workbooks for reproduction on gelatin and direct (liquid) process machines.

INS. **15**

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INS. **428**

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Creative Dramatics

(*Continued from page 58*)

songs. It could be the teacher, a child from another grade, or each kindergarten child could give one introductory speech.

One reason for selecting that play for the magazine is that its general plan could be used at any season or holiday time. The program for second-graders (page 58) has a somewhat similar organization. Compare the two to get an idea of the difference in capabilities between the age groups. "The Months of the Year" has a bit more plot and the selections are naturally suited to the powers of seven-year-olds. Either of these program plans could be used in developing a program to give near the close of school.

Your little TV fans who enjoy "Kukla, Fran, and Ollie" will take to the idea of combining real children and puppets as suggested in "Easter Parade" (page 59). Be sure to read the production notes carefully but don't be limited by them. Homemade slides could be projected on a screen for the parade part. Less creative but very effective would be kodachrome slides of spring flowers and birds. This playlet is also a natural medium for using the old standby "movie" that children make by attaching a long strip of paper to vertical rollers. Any of these devices would provide a means whereby a very few children could give an entire program.

"The Prim Pussycat" (page 59) also calls for few characters. The suggestion for using toys as puppets is one that children who aren't ready for the more exacting forms of puppetry will welcome, but real children can have fun acting the play too. The playful kittens will enjoy rolling and tumbling, and no child would mind being Willow Tree, for that is not just a part of the background but has real personality. This is another example of a play that may be told to the children first as a story. After they know the story, they can play it, using their own words.

"The Story of March 17" (page 60) was done by a fourth grade but it would fit into an elementary-school program at almost any grade level. It would be ideal for a radio broadcast without alteration except for some music to fade the St. Patrick scenes in and out. The author thoughtfully provided a way for every child in a grade or group to participate if desired.

If you don't think you can get your big boys to dress like ancient Greeks, you may still want to have a classroom reading of "Damon and Pythias" (page 61) sometime. Explain that this is a legend, rather than a myth. Your pupils will be interested in the fact that drama as we think of it today originated with the ancient Greeks. I can imagine an effective modern play based on this theme. It might have its setting in Korea. Upper-graders will think of situations calling for heroic sacrifice of one G. I. for another. It wouldn't do any harm either to imagine that a North Korean was impressed by this example.

Ideas to Share

Do you remember that Tillie Horowitz was our guest editor for February? There was room to use only part of her article in that issue. She went on to describe how her pupils created their own Easter play. I saved that part to use this month when you are making your Easter plans. Here are her comments.

There comes a time, Miss Horowitz says, when an original play appears to be the only thing possible. The class may feel too grown up to act out stories. It may be hard to find a play exactly suited to their needs. They are ready for something different. This happened with my group at Easter time. The upper-graders felt they were too big for bunnies and fairies, so they decided to write a play about new clothes for Easter. Their plot had to do with poor children who wanted new clothes, and rich children who also wanted new clothes. The latter did not help in the house. The poor ones earned the money to buy at least one new thing for Easter. The rich children got nothing but an Easter egg apiece

(Continued on page 100)

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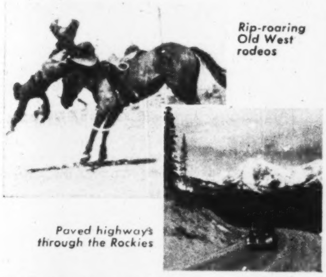
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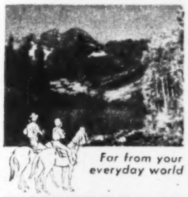
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COLORADO CLIMATE—*The Magic Ingredient*

Mr. Robbins Learns a Lesson

(Continued from page 79)

He was grinning now as he waited for Bob to grasp the plan. A thump on the back was the answer and then they were off. They plowed through soggy fields and across sandy beaches, and zigzagged through woodlands, always keeping the harbor and the small brown boat in sight. They were breathless, tired, and soaked to the skin when they reached the green cottage perched on the tip of the rocks.

"We haven't time to dry out now," said Cracker as he groped his way up the dark stairs. They found their way to a front window and fastened back one of the shutters. Cracker adjusted the telescope and focused it on the rocking boat.

Bob, shivering beside him, heard him gasp. "There's your proof, Bob, and I'm your witness. Look!" Tingling with cold and excitement, the boy stared through the glass. Jess Robbins seemed to be close enough to touch. He sat braced in the middle of his boat. Over one side dangled his own black-and-white buoy ready to pull, but he was ignoring that. He was hurriedly pulling up the pot with the red-and-green buoy. Bob watched him quickly haul the trap to the deck of the small boat.

"Four lobsters!" whispered Bob, forgetting Robbins couldn't hear. "I've had enough!" he declared angrily, thrusting the telescope at Cracker.

"What are you going to do?" asked the other boy anxiously as he looked again toward the angry water.

"First, I'm going home to dry off, and then I'll figure out how to tackle Mr. Robbins." Bob started to leave the room but a gasp from the other boy stopped him.

"Bob!" yelled Cracker. "Robbins is swamped. Look!"

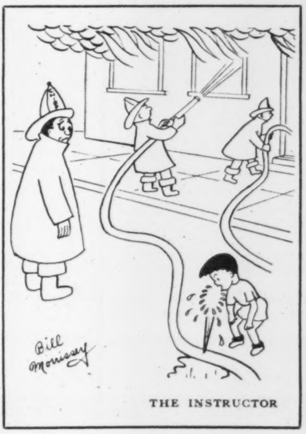
In a flash the other boy was kneeling at the window. The thing he saw through the telescope changed his anger to alarm. In his hurry, Jess Robbins had evidently been careless about keeping his boat headed into the waves for, like Cinderella's coach, his boat had disappeared. All that kept the man afloat was a life-preserver cushion and a pair of oars.

Bob stared at his friend. "What shall we do?"

"There's only one thing we *can* do." Cracker grabbed the other boy's sleeve. "No time to get help. We've got to find a boat in the cove, pray it has oars, and get out there pronto." They clattered down the stairs and out into the wind and rain.

In the cove the boys saw two boats belonging to some lobstermen. The

(Continued on page 94)



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TRAVEL EDITOR, THE INSTRUCTOR
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6. Enclose with your letter a slip containing your name (if Mrs., so state) and other data called for in the coupon at the left.
7. The Contest closes **JUNE 10, 1953.** Your envelope must bear a postmark not later than that date.
8. Winners will be notified after judging is completed. The decision of the judges is final.

Choose a Cape Cod Holiday

(Continued from page 41)

A visit to Cape Cod is never complete unless you photograph the windmills. For a beauty spot of quiet charm which looks out over Nantucket Sound, see the windmill at Doble's Point. The oldest operating wind-driven grist mill is at Eastham. Of the fifty mills that could once be found here, this is one of the few remaining. If you are fortunate, you will see the windmill in operation and you will be able to buy the ground corn.

Spend a day at Sandwich and see the Hoxie House—built in 1631 and the oldest house on Cape Cod. It illustrates the true salt-box type, with its long slant of roof in rear and short slant in front. Across the millpond is the old burying ground where many of the founders of the village were laid to rest. High above the trees rises the Christopher Wren spire of the Congregational Church.

Sandwich is the birthplace of Thornton Burgess, whose famed Brier Patch is still here. At East Sandwich I saw the models created by Nina Sutton for the new Thornton Burgess Memorial Park. Peter Rabbit, Sammy Jay, and Jerry Muskrat as modeled by Mrs. Sutton will be treasured by all lovers of this favorite children's writer.

The Daniel Webster Inn, named for the statesman who was a frequent visitor, is a center of attention at Sandwich. An oil painting of Webster hangs above the ancient fireplace. Deming Jarvis chose this town as the site for his Sandwich glassworks, chiefly because there was plenty of wood for his furnaces—and not, as is generally believed, because of the abundance of sand; in fact, the sand had to be imported. Take home with you a piece of Sandwich glass—either an original or one of the very good reproductions. It will be treasured through the years and be the ideal container for Cape Cod beach-plum jelly. The beach plum, found throughout the Cape, grows on low, clustering bushes. The jelly has a distinctive taste and is beautiful in color.

Among the charms of Cape Cod are its cottages. These are usually low-built, since they are apt to be wind-swept. Examples of the half, three-quarter, and full house can be seen here. Usually a newly married couple started with a half house, having two front windows and a door at the right or left. As need for more space was felt, the family extended the front, adding one window next to the door. When still more room was needed, a second window was added. Thus, finally, the door was in the center, with two windows on each side. The true Cape Cod house is a story-and-a-half high, with a large chimney in the center. Small-paned windows go up nearly to the eaves. These old houses, their picket fences aflame with crimson ramblers, make an unforgettable picture.

There is an old saying, "If you once get the sand of the Cape in your shoes, you will be sure to return." You leave this delightful seagirt land with plenty of sand in your shoes, an ache in your heart, and bayberry candles to burn—in remembrance of your summer, and not forgetting the old saying:

A bayberry candle, burned to the socket,
Brings health to the home and wealth to the pocket.

You will not want to miss two other prize articles (slightly condensed)—"Caribbean Cruise" on page 96 and "The Color-Saturated Virgin Islands" on page 102. More next month!

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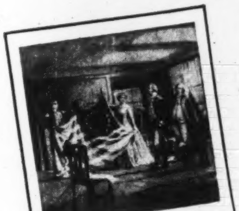

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City__________State__________

The Mexico I Found

(Continued from page 42)

This was all high adventure for me. Moreover, I had a chance to see the people at work, to learn how well they could rise to an emergency. While men labored on the busses and ferries, and at bridge building (bridges were under construction), their women carried on a thriving business at pop stands on the river banks.

Some of these were merely banana-leaf roofs supported by poles; others were lean-tos attached to the thatched huts they called home. Passengers and workmen alike were glad to stop in the shade for a cold drink and a snack of beans and tortillas. No one seemed to mind that pigs ran in and out.

In the informality of the first crossing I met Rosita, a young business woman of Tepic, who voluntarily became my guide and interpreter until we reached her destination. Between rivers we counted truckloads of bananas headed for Mazatlan and shipment to the United States by boat; we admired beautiful long-legged white herons wading in the shallow water; we watched hard-working farmers plowing with ox teams.

Besides Rosita, others kind to me were the little Mexican mother, María, who lives in a yellow adobe cottage on a beach at Guaymas, and Señor Valle, a Mexico City businessman, who was my seatmate on a long trip across the central plateau. People everywhere were eager to help me and make my visit enjoyable.

Never shall I forget a charming little lad who was returning with his parents from a visit to San Francisco. He was piqued because I spoke English. "You don't use English in Mexico, you speak Spanish. You speak English in California. This is Mexico! You speak Spanish in Mexico. Why don't you speak Spanish?" I translated his earnest words as he remonstrated with sweet expressive voice, snapping brown eyes, and chubby little hands. I decided then that before going to Mexico again I would learn enough Spanish to talk with a four-year-old.

The quaintest, most interesting, and most primitive part of Mexico that I found was the mountainous region around Lake Patzcuaro—the Tarascan Indian country.

One morning another teacher and I took a sputtering motorboat to the island of Janitzio to see the colorful Indian fishermen in little dugout canoes ply their graceful mariposa nets. The nets really looked like butterflies as they skimmed over the water, dipping first to one side and then to the other. Later, as we wandered about the village, we found the catch spread out on *petates* to dry—tiny *tiru,* some no more than two inches long. A strong odor of fish greeted us everywhere as we struggled up the steep cobblestone passageways, too narrow to be called streets, ducking under the large whitefish nets stretched about like giant cobwebs, stopping now and then to watch the villagers, young and old, wind their thread, tie it into new nets, or mend old ones.

On up to the little church we climbed to see the cemetery where the famous candlelight celebration of the Feast of the Dead is held. From the huge statue of Morelos at the summit of the island there was a glorious view of the whole lake and the mountains beyond, to which the ancient Tarascans fled from the Spaniards.

(Continued on page 95)

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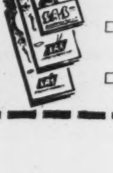

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(2)
(3)
(4)
(5)
B. If a pupil skips breakfast occasionally he may expect, that morning, to feel
(1)
(2)
C. Citrus fruit is good for breakfast because
(1)
(2)
D. Ready-to-eat or hot cereals are good because they contribute
(1)
(2)
(3)
E. Milk is our best breakfast beverage because
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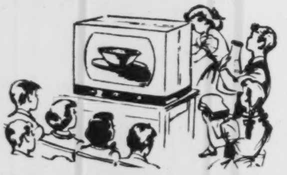

The complete teaching unit, edited by Laura Oftedal, Laboratory School, University of Chicago, consists of:

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Betty's Strange Trip

(Continued from page 45)

of glass; yet they must have been hollow, for inside them there were green objects which looked like eggs, and these were not stationary, but were continually moving about in a jellylike substance.

"My word!" exclaimed Betty, staring all around her at these walls. She was so fascinated that she forgot her first surprise that it was so damp in there. A pipe was spurting water from the wall. "The bricks are glass!"

"No," said the elf. "Not glass. They are living tissue such as all living things are, even yourself."

"What are those little green things, and, if this is a factory, where are the workers?" Betty asked. "And why is it so wet?"

The elf laughed. "One thing at a time," he said. "The little green things *are* the workers. They are making sugar from carbon dioxide and water. The carbon dioxide is in the air, and the water comes from that pipe."

"But how do the workers get the water inside that glass or tissue, or whatever it is?"

"The water and the carbon dioxide go right through the side of the cells, or bricks as you call them," he said.

"Mercy," said Betty. "So this is a sugar factory."

"In a way," he told her, "but then the sugar is changed to starch and stored."

"What is done with it after that?" Betty asked, trying to remember whether she'd ever heard of anyone purchasing sugar from a blade of grass.

Suddenly she shivered. It was much colder, darker, and wetter than at first. She felt a little frightened. "What's happening?" she asked.

"The sun is behind a cloud for a moment, that's all," the elf said. "You see, the light and heat in here are all from the sun. The walls being translucent, and the top bricks being convex, if you noticed, the rays are caught and come right inside.

"But you asked what is done with the starch. The factory only works when the sun is out. At night there is no light, so these chloroplasts, as the green egg-shaped things are called, stop working. The blade of grass needs food to grow, though, so the starch is changed to sugar again and sent down that hole to the rest of the plant." He pointed to a hole above the pipe sending out water.

"Why, this is wonderful!" Betty exclaimed. "A factory completely automatic, and with nothing to run it except the sun and air and water! It's marvelous!"

"Yes," said the elf, "but we cannot stay." He glanced up, and so Betty did too. Much to her dismay she saw the hole by which they had entered was now smaller. "As the sun gets lower, the hole gets smaller," the elf explained. "We'd better leave before it's too late. It would be very uncomfortable if we had to stay all night in a pool of cold water."

They helped each other climb back up out of the hole and then, going to the edge of the leaf, they descended to the ground, half jumping, half sliding.

"That certainly was exciting," Betty gasped, turning to thank the elf, but he was gone. Betty was standing in the middle of the lawn, nothing unusual anywhere in sight—unless one could call all those thousands of little grass leaves at her feet unusual.

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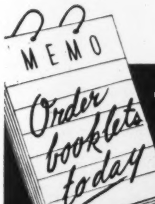

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The Story of March 17

(*Continued from page 78*)

OLD MAN—After many years of faithful work, Patrick died in spring when the shamrock decked the land with its dainty green. Now, whether he died on the eighth of March or the ninth, I cannot tell. The Irish themselves did not know. At last they decided to add the two dates together and have St. Patrick's Day on the seventeenth of March.

LEPRECHAUN—Ireland can never be grateful enough for all he did. She chose him for her patron saint. In every Irish family there is sure to be a child named Patrick or Patricia in memory of him.

OLD MAN—All wearers of the green, Irish or not, should practice the Golden Rule as St. Patrick did, and "Do unto others as you would have them do unto you."

LEPRECHAUN—And now you know the story of St. Patrick's Day and my job is done. There is a great deal to be happy about, so let us celebrate and bring on the entertainment.

(*The remaining girls and boys of the class may sing an Irish song, do an Irish dance, or play on some musical instrument. The audience, too, may be asked to participate in some of the singing. In this way everyone gets into the act.*)

Spring Is Here—A Program

(*Continued from page 80*)

REFERENCES

(Numbers refer to program items.)

"The Story of the Easter Rabbit," *Elson Reader, Book Two* (Scott-Foresman).

1) "Peter Cottontail," a popular recording.

2, 14) "Bunnyland" (really "Santaland") and "Once I Saw a Little Bird," *Hollis Dann Music, Book Two* (American Book Co.).

3) "The Rabbit," *The Golden Flute* (John Day Co.). [See also page 33 of this issue.]

4, 7) "My Bunny" and "Easter Eggs," *Our First Music* (Birchard).

5, 22) "Pretty Little Bunny," and "The Rain," *Songs of the Nursery School*, by McCarteney (Willis Pub. Co., Cincinnati, Ohio).

6) "The Little Bunny," in THE INSTRUCTOR, March 1952.

8) "White Easter Rabbit," *Elson Reader, Book One* (Scott-Foresman).

9, 19) "The Song of the Easter Hare" and "My Garden," *Hollis Dann Music, Book One* (American Book Co.).

10) "The Rabbit," *Sentence Songs for Little Singers*, by Bryant (Willis Music Co.).

11) "Hiding," *Golden Book of Poetry* (Simon and Schuster).

12, 13, 24) "Butterflies," "Bees," "A Little Duck," *Sing and Sing Again*, by Boesel (Oxford University Press).

15) "The Sparrows," *Finger Plays*, by Poulsson (Lothrop, Lee and Shepard).

16, 23) "Robins" and "The Ducks," *Timothy's Tunes*, by McCall (Boston Music Co.).

17) "Plant the Cabbage Seeds," *A Pre-school Music Book*, by Diller and Page (Schirmer).

18) "The Seed," by Kate L. Brown, in many poetry collections.

20) "Pussy Willow," *This Little Boy Went to Kindergarten*, by Paullin (Oxford University Press).

21) "The Sun Game," *Discovering Music*, by Wadley and Allison (Boston Music Co.).

25) "Bouncy, Bouncy, Bally," on a Golden Record (Simon and Schuster).

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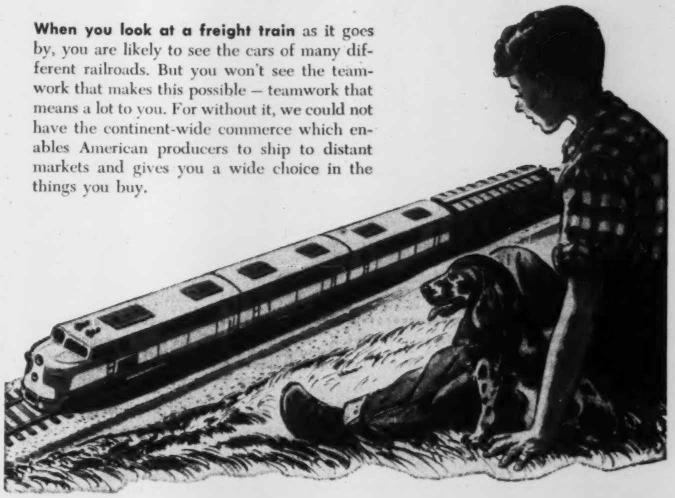

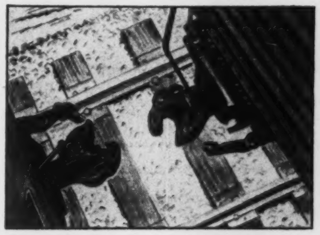

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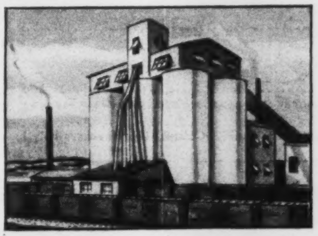

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Friends for Keeps

(Continued from page 81)

"That was just about the time their dog ran away," said Mrs. McPherson. "They'd only had him two days. The man who owned him was leaving town and—"

"But we love him. He wants to stay with us."

"He won't stay with anyone very long. The man said he had changed hands several times."

"Maybe he wasn't treated right. That's why a dog runs away," said Stan.

"Well, after all, they didn't want to have him sleep under the bed. He wouldn't come out. My daughter's husband had to drag him out and punish him. He put him outside to sleep. In the morning he was gone."

"Oh, please, we want Fritz. They don't really want him, do they?" said Stan.

Fritz stood up on his hind legs, his forepaws crossed.

"You're begging to stay, aren't you, Fritz?" He turned to the women. "Look, he's even smiling at me!"

"They really have no place for a dog; they only took him to help the man. I think you might as well keep him," said Mrs. McPherson.

Stan looked up at his mother. "Is it all right, Mom? May we keep him?"

For a moment she hesitated; then with a warm smile she said, "Yes, I think you're old enough, Stan. You'll take good care of him."

"He won't stay. He'll run away. You'll see," Mrs. McPherson said.

"Oh, thank you, thank you," called Stan, bounding out of the door with Fritz. He hadn't heard what Mrs. McPherson said. It didn't matter. He had to tell his brothers and friends. Fritz was at his heels, his tail wagging hard and fast.

"You'll have a collar today, Fritz. We're friends for keeps!"

Mr. Robbins Learns a Lesson

(Continued from page 89)

first one they turned over did not have oars and they groaned. Luckily, the second had oars tucked under the seats, and with much grunting and shoving they got it into the water. Bob grabbed the oars and struggled to keep the small craft from being tossed back onto the shore.

"How long can he keep afloat?" yelled Cracker. "He's got on boots and a leather jacket." Bob couldn't answer.

Cracker moved to the same seat and took one of the oars. "Can't see him in this sea," Bob said. "We'll just head in the general direction of our pots."

Jess Robbins never did tell anyone what he thought when he saw who his rescuers were. They helped him into the boat and he lay shivering and worn out on the bottom, out of the cold wind. The boys put their jackets over him and rowed to shore.

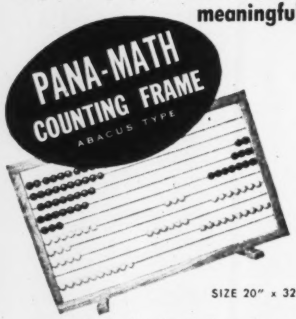
When he was tucked into his own bed, Jess asked in a weak voice, "How did you boys know I had been swamped?"

There was a silence for a few seconds; then Bob spoke up. "Cracker and I were fooling around with his aunt's telescope, and you were the most interesting thing to watch."

Jess Robbins' weatherbeaten face turned red. He knew that they had seen him pulling their pots! "Thanks for risking your necks to come out and get me." His voice was very low.

"That's all right, Mr. Robbins," said Cracker. "We couldn't let you drown. You're our neighbor."

Help the pupil learn arithmetic meaningfully



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The Mexico I Found

(Continued from page 91)

The heartaches and sorrows suffered by these rivals of the Aztecs are still the secret of the hills.

My visit to the picturesque little city of Patzcuaro, summer home of old Tarascan kings, was like a journey into the past. The old rock road up the hill to the main plaza was never intended for motor traffic. My hotel, with its red-tiled projecting roof, barred windows, and blossoming patio, was typically sixteenth century.

An age-old ash tree shaded the public square where the Patzcuaro Market is held every Friday as it was in Quiroga's time. Now, as then, Indians from the islands in the lake, from little farms on the shore, from mountain villages, trek to the market with their fish, corn, wood, baskets, pottery, and handicrafts of many kinds to barter for the things they need; and women in bright homespun skirts and embroidered blouses chat with their friends after the day's activities. In their poverty they still find pleasure in life.

Yet it was here that I caught a vision of a brighter future for this old world of ours, as I talked with teachers and students of the UNESCO Training Center and learned their down-to-earth plans to help the underprivileged peoples of Latin America solve their problems. Tarascan villages in the vicinity, where life follows the pattern of four hundred years ago, serve as laboratories for the "fundamental education" of the school. Already these people, reluctant heretofore to accept modern civilization, are happy and hopeful.

In an elementary school at Cuernavaca there were the happiest children I have ever seen. Their easy, carefree manners, sparkling bright eyes, and radiant faces reflected the contentment and joy of living we often wish for our children.

I congratulate Mexico on the unique new home of the National University, and its architects whose genius has kept the modern buildings truly Mexican. Located in a dramatic setting of volcanic mountain peaks, this beautiful University City, now almost completed, has acres of up-to-date buildings—lecture rooms, libraries, museums, a stadium, research laboratories including facilities for atomic study—everything that a twentieth-century university could ask for. All Mexico may well be proud of it—an outstanding contribution of this generation to the youth of Mexico.

Churches dominate all of Mexico. They are imposing old structures, with beautifully sculptured façades and ornate interiors. Everywhere domes and spires tower high above the surrounding buildings. At Cholula a church sits atop the old Toltec Pyramid of the Sun. Dearest of all to the people of Mexico is the Shrine of Guadalupe near Mexico City. According to legend, this was built at the request of the Indian Virgin, now patroness of Mexico, so that she might comfort her people, grieving over the loss of their pagan gods. Above the high altar is a picture of the Virgin framed in pure gold. On my two visits the church was crowded. People of high and low estate worship daily at the flower-decked altars; hundreds make yearly pilgrimages to this shrine.

At Puebla I was impressed by a visit to the Hidden Convent of Santa

(Continued on page 97)

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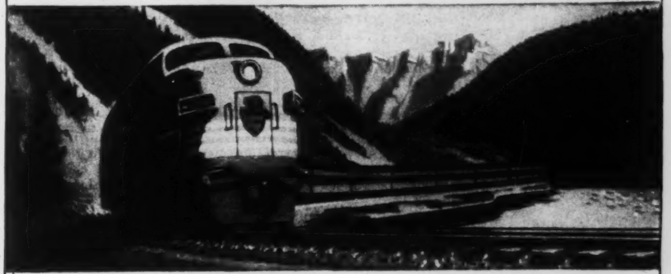

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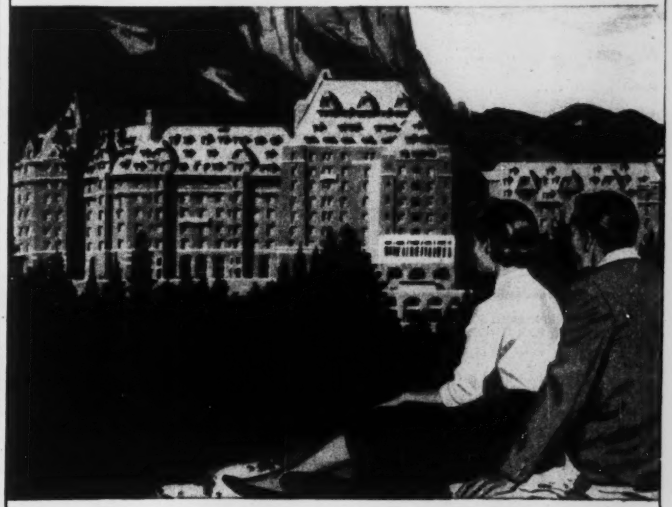

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FREE **THE GEORGE F. CRAM CO.** Please send me Cram's Classroom Classics - Volume 5, No. 2 "Teaching in a Divided World," by J. Hartt Walsh, Ph. D., Dean, College of Education, Butler University.

INS. **124**

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Caribbean Cruise

GENEVIEVE J. FARLEY

Elementary Supervisor, Boston Public Schools, Boston, Massachusetts

Prize Winner, 1952 Travel Contest of the Instructor

FOUR glorious days at sea transformed the "Santa Rosa's" 225 passengers into bronzed gods and goddesses, as we relaxed in deck chairs or cooled off in the pool of our Grace Line cruise ship.

Early on the morning of July 22, the Venezuelan Andes, smoky-blue and mauve in color, rose steeply from the shore to pierce the sky with mist-hung peaks. Houses calcimined in shades of rose, yellow, green, and brown perched precariously on the slopes above the mountain-flanked harbor of La Guaira, once a pirate hideout. For the tortuous 23-mile drive to Caracas, we were fortunate in having with us the tour director, Nilow Parra, a Panamanian.

The scenery is enchantingly beautiful, with bewildering mountain peaks against the blue sky, and canyon walls fantastically tinted. We swung around three hundred hairpin curves at what appeared to be 45 miles an hour. The driver relieved our anxiety by explaining that the speedometer registered in kilometers—a kilometer being five eighths of a mile.

In Pedro Garcia we enjoyed a wondrous eagle-view of the sea and towns along the shore. The highway swings around mountains heaped in copper-colored folds made iridescent with green foliage and purple shadows. From the highest point—4,000 feet, on Pauji Mountain—the descent began to a red-earthed valley, and we had a panoramic view of red-tiled roofs and church spires, tree-filled parks and plazas. This was Caracas, 3,000 feet above sea level and surrounded by breath-taking scenery.

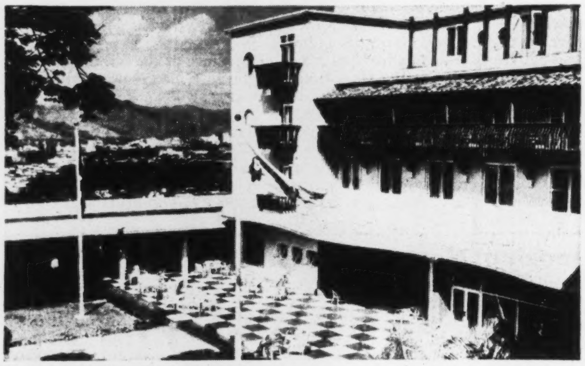
Everywhere in Caracas rebuilding is in progress. Venezuela is one of the most progressive countries and potentially one of the richest in all of South America. Congress holds sessions in El Capitolio, typical of Spanish colonial architecture. Several of the nation's heroes are entombed in Panteón Nacional. Bolivar "The Liberator," often called the George Washington of Venezuelans, has a very elaborate sarcophagus. (Our guide, a stunning woman who spoke English beautifully, was a teacher at the University.)

Bolivar's birthplace, a house typical of those in which seventeenth-century aristocrats lived, is adorned with historical paintings.

Butterflies flitted about the grounds of the Avila Hotel where we stayed. From our room a balcony offered a magnificent view of Caracas with the Andes forming a backdrop. Driving through Altamira, latest residential section, introduced us to a modern suburb. An obelisk rises from a flower-adorned plaza glowing with the bright colors of Venezuela's native flowers. Mahogany trees flank the Plaza Monumental along which we drove, passing the new University City.

A modernistic structure of brick and concrete houses the Experimental School where 1,500 students learn by seeing and doing. We purchased *alpargatas*, native woven sandals, with "bolivars," each worth about 30 cents.

Next day, we passed through many colorful villages in the mountains. Shacks bearing the stencilled DDT of the health authorities had tin roofs weighted by rocks and with radio antennas on all. Television has not yet appeared. Sugar plantations extend for miles. On the twisting road, scenes change rapidly—a thatched hut clinging to a mountain peak, a patchwork of fields nestling in a valley, a flash of bright-hued flowers, a primitive wayside shrine (Venezuelans are deeply religious). The giant Saman tree, like the California Redwood, ranks among the oldest living things in this hemisphere. From a cacti-choked chasm suddenly rises an ad for cigarettes or tires, bringing one back to the world of commercialism.



Elizabeth Hibbs, from The Interstate Co.

The Avila Hotel overlooks Caracas, with the Andes in the distance.

Lunching at the Gran Hotel Jardin in Maracay, with gay little birds hopping about the patio, introduced us to our first Spanish meal. Gomez, former president, spent much time in Maracay and built this elaborate edifice as a guesthouse. Long Moorish arcades shade the sidewalk, and a spacious patio, centered by a tiled swimming pool, is surrounded by flowers and trees.

Valencia, the capital of Carabobo, where many of the oldest families dwell in quiet luxury, is one of Venezuela's richest industrial and agricultural districts. The houses have carved balconies, window grilles, and beautiful patios. At the Hotel Carabobo I was treated to a cool drink of pineapple juice by Princess Alexandra, one of our party, when she discovered that I had no bolivars, and that United States currency was not acceptable. Thirty-four miles of gorgeous scenery brought us to Puerto Cabello. From its splendid harbor, soap, oil, and vegetable lard, with coffee and cacao, are shipped to all parts of the world.

An overnight sail landed us at Curaçao, the "free port" of the Neth-

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erlands West Indies some 38 miles north of Venezuela. A gay, colorful, miniature Dutch island, with bridges, windmills, and canal-like channels, spreads out on both sides of the narrow St. Anna Bay. The famous pontoon bridge, "Queen Emma," divides Willemstad, the capital. In the Punda Section, small shops bulge with merchandise—bargains in perfume, alligator bags, Dutch tiles and delftware, East Indian and Guatemalan handicraft, Swiss watches, and Danish silver. Two "guilders" or "florins" were allowed to the dollar. We toured the island by taxi, noticing how spick-and-span it looked. One sees many oil refineries. The American flag gaily waved over the American Consulate as we drove out to the Piscadera Bay Club for marvelous vistas of the sea.

With the tiny bright-hued buildings, dwarf trees, fancy costumes and musical jargon of dark-skinned vendors bidding us good-by, we sailed to Cartagena, Colombia, one of the oldest cities in the Western Hemisphere.

From La Popa Hill with its old monastery, we had a splendid view of Cartagena. Passing through the Great Sun Gate to the heart of the inner walled section, we found Bolivar Square flanked on one side by the Cathedral, simple and severe architecturally but ornate with murals and sculpture, and on the other by the Palace of the Inquisition, with overhanging balconies and a central patio. Near Cabero the wall rises to a height of forty feet and is wide enough for four cars to drive abreast along its top. With pesos we bought tortoise-shell articles and exquisite linens, embroidered by children at the Orphanage for Girls.

On the voyage to New York on the "Santa Rosa" we saw three whales and a waterspout. New York's weather was unchanged, but it felt cooler to us after having been within 10° of the equator. In twelve short days I had traveled 4,397 nautical miles.

The Mexico I Found

(Continued from page 95)

Monica, where for seventy-eight years preceding 1935 the nuns carried on their work underground, supporting themselves by their needlework, training novices, even burying their dead there.

It is hard for us Americans, nurtured in the traditions of the Pilgrim Fathers, reared in the freedoms granted by our Constitution, to understand the religious, social, and political background of Mexico. As never before, I now realize that their War of Independence did not bring Mexicans the same kind of freedom that ours gave us. There had to be reform laws, social revolutions, and new constitutions before the common Mexicans gained a voice in the affairs of their government. I now have not only a deeper understanding of this nation, whose heritage extends far back into antiquity, but a new perspective on our own history.

I have not mentioned Mexico's magnificent scenery—tropical palms, snow-capped mountains, seashore resorts; its gorgeous flowers, cornfields, maguey plants; its monuments to heroes, historical murals, and folk art; its jai alai games and bullfights—but these, too, are a part of Mexico, the Mexico I found.

From the sun-drenched western plains, from mountain and lake regions, from seashore, village, and city, I have stored up priceless memories of this fascinating country to enjoy in future years and to share with my pupils and friends.

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INS. **285**

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INS. **151**

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From the OTHER SIDE of the FENCE

A Parent's Point of View

EDITORIAL COMMENT: The author, a former teacher with a background of fourteen years' experience, retired in the fall of 1952 to have "a full-time fling at homemaking" with her husband and four children.

Now living on Okinawa, she finds that when the children return from school with their stories of classmates, playground experiences, assignments, and teachers, she "sees the school through new eyes."

A Satisfied Customer

ONE wonders what the children do with all the things they say they have to take to school. One day it's a knife, the next it's a small potato, and the day after that it may be scraps of red flannel. However, when Niccole came home one Friday and announced that she had to spend the week end polishing the skeletons in the family closet to have them ready for school on Monday—that was the day!

That was the beginning of the best language assignment I've ever seen. The completed project was an autobiography done in three chapters. The chapters covered the child's ancestors, his life, and his hopes for the future.

It made me glow with pleasure to see the way the children tore into that assignment. They were so interested in writing about themselves that they pushed their pens without thought of time or effort. They wrote for the sheer joy of creating a satisfying piece of work. When some of the girls gave up the Saturday movie in favor of working on the autobiography, I felt the teacher had arrived.

Earl and I had fun digging up old family stories. We probably would never have shared these with the children if we hadn't been "interviewed." We saw children writing with absolute freedom of thought, yet they had carefully organized and planned in advance. We watched them giving every possible care to spelling and punctuation. We caught them sparkling with delight as they mounted "funny-looking" family pictures (Dad and Mother in college). And finally, we found them binding the work in clever covers with the conviction that they'd keep it forever.

The teacher told one of my friends that the autobiography assignment was his pet idea for getting to know and understand his students better than he could through the permanent record file. He said there is nothing about themselves that the children leave out of the autobiography. What he learns helps a lot with the child-guidance program. His only slip-up was when one irate mother wrote a note to say that her child was not going to do a section on ancestors because it was none of the teacher's business!

Come to Think of It

We had the quarterly reorganization in our house—new rules, new ideas, new hopes for the future. That's right—report cards came out again! Maybe it is a negative approach, but if a privilege is cut here and there it seems to do wonders toward bringing up a grade.

The most meaningful part of a report card is usually the note that a teacher has taken time to write. The grade tells us *that* a child is weak in a subject, but the note is what turns the trick toward home guidance, for it tells *why* he is weak, and how he could improve. And just over the fence, we don't mind a few words on strengths also. If a teacher can spot any talents in our children, we like to know about them too, so we can encourage those strengths. Report cards take lots of time, but I feel that a teacher really cares about her children and her work when she takes time to make the card meaningful to the parents.

A Pat on the Back

Last night after everyone was moist from his bath, and sweet with the fragrance of soap, I picked up a book for the bedtime story. It was appropriately entitled, *The Heavenly Children.* Niccole would rather fool with pincurls than stories at bedtime, but the three little ones drink in all the book has to offer. We looked at a flower, and I mentioned that the drops on the petals were called dew. Pieter said, "My teacher said that when a morning glory turns its face toward you and seems to be crying, the tears are dewdrops."

Make the Shoe Fit

The other afternoon I was knitting the bedspread that I'm trying to finish before summer. The fifth-grade girls were looking at home magazines. "Wouldn't you love to have this house?" one of them asked me.

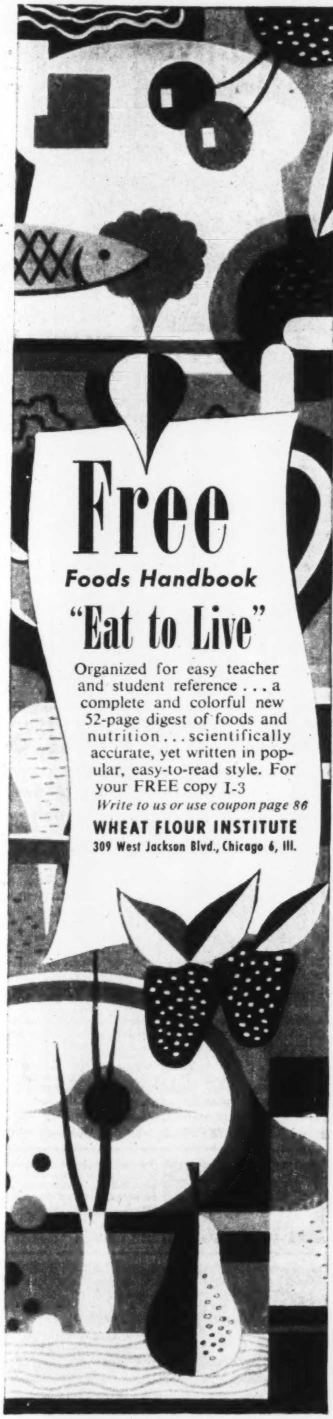
Because it was a great, sprawling house, it appealed to the ten-year-old. Also because of its size, I said, "I'd like it if I had an acre to put it on."

"What is an acre?" she asked.

"What is an acre?" I exclaimed. "You have that in arithmetic all the time."

"I know," she answered. "I can do all the problems, but I don't know what I'm doing them about. That's why arithmetic bores me!"

Hope A.
Diffenderfer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Ellen's Big Chance

(Continued from page 86)

she went on breathlessly, "I know every line of her part. Please let me do it!"

Miss Richie looked at Ellen a moment without speaking. "No, Ellen," she said finally, "I don't think that would be fair. Margie has worked hard as Billie's understudy, and I think she deserves to have her chance." She put her arm around Ellen's shoulders and gave her a little shake. "You have a good part. Make the best of it. I'm depending on you."

Two nights later the lights went down on a crowded house. Behind stage Miss Richie took a quick look at the cast assembled in their places before she gave the signal for the curtain to open.

"Now, do your best. Forget the people out there. You're not *you*, you know, but the person whose part you're playing."

The next two hours slipped by like magic. The crowd's laughter in all the right places told Ellen she was carrying her part. When she turned right side up after the somersault at the end of the show and heard the roar of applause, she knew part of the clapping was for her.

Miss Richie pushed Margie and Ellen through the curtains for a bow. A woman in the front row stood up. As she came up the steps to the stage, Miss Richie met her and introduced Miss Durgan, the high-school dramatics coach, to the audience.

"Your boys and girls have put on a good show," she told the audience. "I know you are proud of them. Margie is to be congratulated for stepping into the longest part on very short notice. She did a fine job."

Miss Durgan then turned to Ellen and put out her hand. "Ellen, I have chosen you as the outstanding actress of the evening. You had a difficult part, which you performed skillfully and delightfully.

"It isn't easy," Miss Durgan said after the applause had died down, "to be funny, you know. Too often comic parts turn out to be only silly. So, Ellen, I am awarding you a membership pin for Wig and Mask, our Junior Dramatics Club. Next year, when you come to junior high, we shall expect you at the first meeting!"

Ellen thanked her and took the pin with fingers that shook a little. She ducked behind the curtain and fell into Miss Richie's arms.

"Thanks, Miss Richie," she whispered, "for not letting me throw away my big chance!"

SPECIAL EVENTS

March 1-7—Save Your Vision Week. Dept. of Public Information, American Optometric Assn., Jenkins Bldg., Pittsburgh 22, Pa.
March 1-31—American Red Cross Fund Drive.
March 1-31—National Drama Month.
March 7-15—National 4-H Club Week.
March 15-21—National observance of Wildlife Restoration Week.
March 15-21—Camp Fire Girls Birthday Week.
March 17—St. Patrick's Day.
March 20—The first day of spring.

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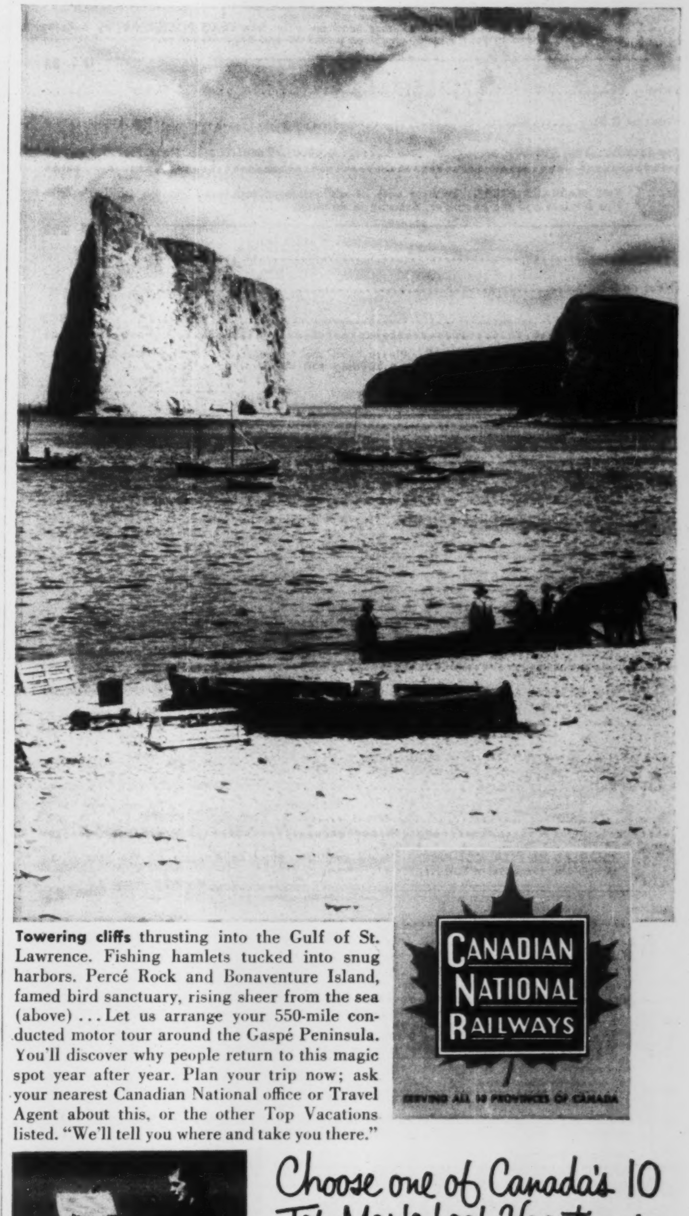

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Clip each coupon individually. Coupons are on pages 86, 88, 94, 96, 98, 100, 102 (Travel), and 104 (Travel).

FREE **F. E. COMPTON & COMPANY.** Please send me your free FLAG POSTER for my bulletin board, mentioned in your advertisement on pages 50 and 51.

INS. **73**

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$2. **BETTER HOMES AND GARDENS, Book Dept.** Please send me, for free ten-day inspection: ☐ the Better Homes & Gardens Story Book for children 6 to 12; ☐ Better Homes & Gardens Story Book, for children 3 to 8—regular price $2.95. I understand that I can keep the book at the special teachers' price of $2.00. (Offer good only in U.S.)

INS. **382**

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$1. **HALL BROTHERS, INC.** Enclosed is $1.00. Please send me the Hallmark booklet - "May Day Celebrations for Children" - prepared especially for teachers, plus invitations for parents and two Hallmark May Basket packages (each contains five different baskets.)

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10¢ **RIT PRODUCTS CORPORATION.** Please send me a copy of "How to Make Costumes."
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INS. **54**

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Creative Dramatics

(Continued from page 88)

on Easter morning. Their disappointment lent a touch of humor. (If objectionable behavior is made ludicrous, public opinion will be against it.)

In developing the play, the teacher was the leader. If left alone, children very often go astray. They were held to the theme; unnecessary action was deleted; they were held to the possibilities of the stage!

When an action was decided upon it was demonstrated by a child. The teacher said: "What expression should he show in the movement of his body? In his voice? How would he say that? Where would he move? Where should he stand? Which way is better, John's way or Tom's?" From continually keeping this in mind, the children learned to be more critical of their play-acting. If they are not taught to do this, they will be satisfied with stiff, stilted dialogue and dull action.

The dialogue was spontaneously worded by the actors. It was never the same at any two practices. When the story was finished it was typed by the teacher. The final cast had very little to learn, for they had created the play.

During the practices for the play, there were many applicants for the various parts. The class wanted actors who would be willing to do as directed, who would add from their own initiative, and, especially, who would remember what to say.

The biggest problem was teaching the children to move—to talk, to turn around, to stop and think, and to sit, so as to interest the onlookers. Our heroine would always jump up when it was her cue to talk. It took a great effort on her part to remember to stay seated for some of her speeches.

Another thing the children had to learn was to move from one side to the other, without standing in front of others and without distracting the attention of the audience. Needless to say, the actors were under pressure, for if they did not do their best, others were willing to take their places.

Isabelle Cox of San Bernardino, California, sent us a short primary play. This is the plot, which your children can develop in their own words with any improvements that occur to them: Anthony, a six-year-old boy, wishes he could attend a musical concert with his parents. Tom Catnip, the family cat, introduces him to the members of a concert about to begin outside his window. Frankie Frog, Sally Skeeter, Birdie Tweeter, Wanda Wind, Chauncy Cricket, and the Raindrop twins are discussed by Anthony and Tom while the characteristic sounds made by each one are produced off stage. Of course, the concert puts Anthony to sleep!

You will notice a resemblance between this play and "Easter Parade" (page 59). "Anthony's Concert" could also be done with real children and puppets. The author calls it a radio play.

A New "Science Fun" Book

REMEMBER the clever milk-carton ideas on page 97 in our January issue? You will be interested to know that Herman and Nina Schneider have done a new book, *Science Fun with Milk Cartons,* with pictures by Jeanne Bendick, which will be published in March 1953 (McGraw-Hill, $2.50).

3 Pairs Free to TEACHERS

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Your NEXT TRIP

With the Easter recess coming along, many readers of THE INSTRUCTOR will make plans for spending their free time in a warmer climate, and others will choose a large city as their objective. The picture above points to a combination of two attractive places—New York and Bermuda—linked by a short voyage on this fine ship, the "Ocean Monarch" of the Furness Lines. Other possibilities, such as the Caribbean and the Gulf Coast, are suggested below. One can go even farther, and still return in good time, by using air transportation. Be sure to read the prize articles on pages 40-41, 42, 96, and 102, and the announcement of the new Contest on page 90.

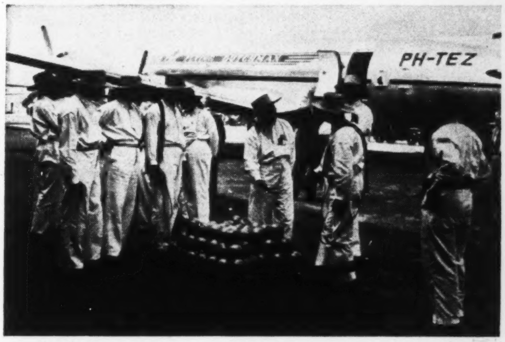
A TRAVEL CHECK LIST. Any woman who has found, when too late, that she had omitted some important item in packing for a trip, will welcome a "Don't Forget" list in the form of a plastic-finish folder, with ten headings and numerous spaces for writing and checking. Pencil marks can be erased easily, and a damp cloth will wipe off ink. If tucked into the traveling case the last thing, it will be useful when packing for the return trip. Address: C. P. Moore, Union Pacific Railroad, 1416 Dodge St., Omaha 2, Nebr.

TROPIC COLOR. When a person of such discriminating taste as Winston Churchill chooses Jamaica for a holiday, it should be an excellent recommendation. His approval is reinforced by a new booklet in color (from kodachromes) which brings the island to life, picturing and describing its varied attractions. In the Montego Bay photo, one can almost smell the salt breeze that ruffles the clear greenish-blue water and feel the warmth of the sunny white sands. Not that Jamaica is all beach, by any means. A double-page map shows the varied terrain, ranging from seashore to mountains 7,400 feet high, and also the roads, railroads, and special points of interest. Its equable climate makes the island a "year-round playground." For a copy of the booklet, address: Jamaica Tourist Board, 551 Fifth Ave., New York 17, N. Y.

OUR RAILROADS. Would you like to know how many miles of railway your state has, compared to others? Or how many millions of passenger miles were operated by railroads in 1951, compared with busses and airlines? Or how rapid has been the "dieselization" of locomotives? Or whether railroad employees' wages have kept pace with the cost of living? Answers to these questions, and hundreds of other interesting facts about Class I rail lines in the United States, are found in the latest edition of *A Year Book of Railroad Information.* Included in the 96 pages are many graphs and tables, with explanatory comment, and general sections on "Railways in 1951" and "Gains in Operating Efficiency." The *Year Book* may be obtained free from Eastern Railroad Presidents Conference, Committee on Public Relations, 143 Liberty St., New York 6, N.Y. If additional copies for class use are desired, state how many are needed.

GULF COAST JOYS. A colorful and informative magazine titled *Down South* features the attractions of the Mississippi Gulf Coast, a region famous for a 26-mile-long beach 300 feet wide; for four remarkable gardens, of which Bellingrath is the best known; and for a variety of recreational activities. A copy will be sent by the Vacation Club, 1319 23rd Ave., Gulfport, Miss.

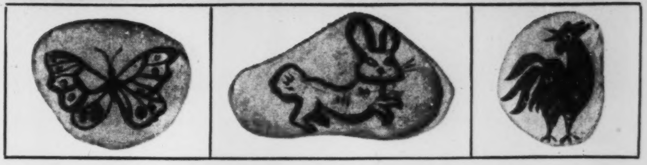
KLM Royal Dutch Airlines



No, dear reader, this is not a set from a musical comedy. It is strictly business. The round objects are not cannon balls for a Balkan revolution but cheeses produced at Alkmaar, Holland. The picture was taken at Schiphol Airport, Amsterdam, where the cheeses were being delivered to the "Flying Dutchman" for export across the Atlantic. They would show up well in a color photo, but so would the men's sailor hats. These are blue, green, or red, depending on the wearer's rank in the Cheese Guild. The four-handled carrier—which it must be quite a trick to load and tote!—is called a "slede." Drop off the final "e" and you'd have a fine sled!

Easy-to-Handle-Project

An idea we hope you find interesting and useful



Pebble-Painting

Here's resourceful project that helps develop appreciation of form and its relation to materials of expression. It gives young people an understanding through experience that in art the idea of expression is related to the function and form of the materials.

Have your students collect any size of stones from 5 inches (big) to ½ inch (small); of any color, kind, texture, or shape. Let them select pebbles they like, and that remind them of something.

Have the pebbles scrubbed nice and clean. Use India ink with a small paint brush.

Suggest the children keep their outlines simple, as this is very important for good results. The shape of the pebble will be the artist's source of inspiration.

Smooth pebbles are easier to paint upon than rough ones, although rough pebbles make nice lively-looking lambs, pineapples and log cabins.

This project can be used for any age group.

For ages where projects need a practical application, these painted pebbles make novel paperweights, invitations, place cards, or desk and table ornaments. If light in weight, they could be glued to pin and earring backs for costume jewelry.

EVERYONE enjoys delicious Wrigley's Spearmint Gum. The lively flavor satisfies yet won't hurt mealtime appetite. And, the pleasant chewing helps keep teeth clean and bright. *Just try it sometime soon.*

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Boy with Torn Hat *Sully*

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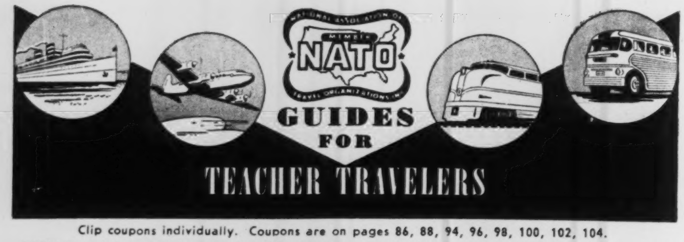
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The Color-Saturated Virgin Islands

ETHEL S. deVYVER

Teacher, Fourth Grade, Public School 148, Queens, New York City

Prize Winner, 1952 Travel Contest of The Instructor

LAST summer, with my eleven-year-old daughter, I soared above the ocean and the clouds to a part of the U.S.A. fifteen hundred miles away—the Virgin Islands.

At St. Thomas we received a royal welcome, as nature paraded in her best dress: flamboyant trees in all their glory, crimson hibiscus and colorful oleander, graceful wild orchids and gardenias, stately frangipani, bougainvillaea and jasmine and the flame vine.

St. Thomas consists of a range of rocky hills, summits of a submerged mountain chain, and Charlotte Amalie is cradled on several low spurs of this range. Although Charlotte Amalie is the proper name of the capital, most people call it St. Thomas after the island on which it is located.

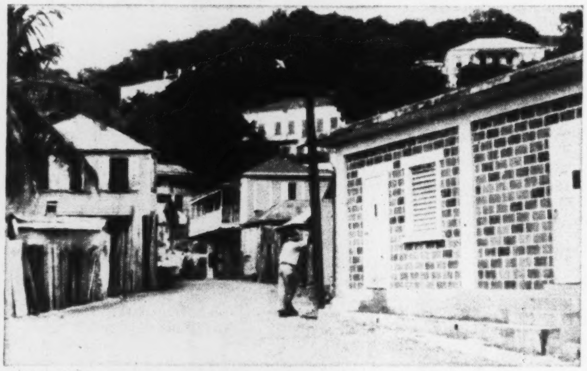
It is an amazing potpourri of American, foreign, and native ingredients. The narrow, winding main street—named Dronningensgade by the Danes who formerly owned the islands—is dotted with typically American traffic signs, yet the English custom of driving on the left-hand side of the street is observed. The stores are massive structures which were used centuries ago as warehouses by the colonists.

I was fascinated by the streets of steps that run straight up the hills. Alongside them rise pastel-colored houses in many tints, like tiers in a theater. White patches on the hills, I learned, are cement catchments which channel rain into cisterns. St. Thomas has no rivers or lakes, and must depend on rain for its water supply.

Date palms, royal palms, fan palms, and macaw palms were common. There were soft coconuts to savor as well as the better-known hard ones. I feasted on the cantaloupe-colored papaya and on mangoes which have a large pit and taste like a mixture of peach and apricot. The natives also enjoy geneps (which they pronounce ken'eps) but I couldn't cultivate a taste for them.

Soursop, which isn't really sour, has a green, hard covering from which protrude heavy bristles. I enjoyed its unusual flavor in sherbet. On the beaches are found seaside grapes, which are good to eat. They grow on treelike shrubs that afford heavenly shade. Banana trees are everywhere, while the lime, pineapple, guava, and avocado are plentiful, too.

The almond tree was the most amazing of all. As I stared at the almonds on the trees, I thought of the tiny nuts I had known back home. The natives bite into and frequently eat the inch-deep light-green hard covering of the almond. I tried to follow suit, but once was sufficient! The calabash tree bears gourds which, dried, make the *maracas* used in beating out a samba-like rhythm.


Ethel S. deVyver

In Charlotte Amalie, houses are at all possible levels.

I soon learned that the climate is the most equable in the world. The average winter range is 71 to 82 degrees. The summer range is 76 to 88 degrees. While you who remained in the States sweltered, the friendly, elusive trade winds tempered the sun for me and kept the humidity low.

The taxi drivers are friendly people. I got to know two—Chesterfield and Simmons—well enough for them to tell me about some of the local customs. I learned that the people of Cha-Cha Town (or French Village), on the outskirts of Charlotte Amalie, close their doors and shutters tight as soon as the sun sets, to keep evil spirits out.

FREE **UNION PACIFIC RAILROAD, Dept. I.** Please send me a copy of your "Western Wonderlands" folder.

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FREE **1953 VACATION GUIDE TO NEW YORK STATE, Room 805.** Please send me the 196-page "New York State Vacationlands" . . . giving full details on 550 resorts in 15 vacation regions . . . a total of 208 illustrations, 81 in full color . . . and listing types of accommodations available and rates. **This book not available in quantity.**

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Although the water is safe for bathing in daylight, no native risks night bathing because of the sting rays, barracudas, and sharks. While out in a glass-bottomed boat, I saw a sting ray. I learned that at night it comes into shallow water to sleep, and if stepped on, it swings its long deadly stinger into action. I saw thousands of fish—yellow-and-black-striped fish, huge snappers, groupers, schools of mackerel—as well as fantastically shaped coral, and even the hull of an old Danish ship.

The boat from which I saw all this is owned and operated by a very interesting couple, the Harmans. Vivacious Jeanne, formerly Jeanne Perkins, a onetime editor on the staff of *Life*, is married to an ex-commander in the Navy, Harry Harman. They live on the "Love Junk," a houseboat made from a former Navy barge. Jeanne has recently published a book which takes its title from their floating home.

I learned from Simmons that his people love to celebrate. The favorite occasions are birthdays, weddings, christenings, and particularly New Year's Eve, locally referred to as "Old Year's Day." On this day, the natives believe, they must forget all trouble and enemies and begin the new year with a clean slate. Friends and foes join in the merrymaking.

These people taught me much about brotherly love. They greeted me, a stranger, when they met me on the street, and made me feel at home.

Most astonishing were the facts I learned about education in the islands. Natives boast of having had the first public schools, and the first compulsory education for slaves, in the Western Hemisphere. I found excellent public as well as parochial and private schools, with standards comparable to those in the States.

Donkeys are the most common means of transportation, although there is bus service. There are small horses that appear to be a mixed breed of horse and donkey. Among other animals are small goats, sheep with no wool coats, lizards (including the immense color-changing iguana), land snails, and the sly mongoose.

I assisted Sir Francis Drake (belatedly) in mapping his course through the channel which bears his name, and I bathed in near-by Magen's Bay, reputed to be the most beautiful in the Caribbean.

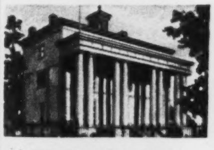
Among interesting places to visit are Fort Christian, built in 1666, now used as a police station; Government House, where visitors sign the guest book; the birthplace of the noted French impressionist painter, Camille Pissarro; and Bovoni Lagoons, scene of the documentary film, "Frogmen."

Besides St. Thomas, there are two other habitable islands of the American group, St. John and St. Croix. St. John, small and primitive, is very rugged, with many hills and valleys. This island has no automobiles or telephones; but the scenery is beautiful, with the calm Caribbean on one side, the turbulent Atlantic on the other, and the British Virgin Islands visible in the distance.

St. Croix has large sugar estates in its southern part, where there are fertile plains in contrast to the mountainous northern part of the island. We visited the shop in Christiansted where Alexander Hamilton clerked as a boy. I was thrilled at "discovering" the Salt River, where Columbus landed in 1493.

Now that I am back in the turmoil of city existence, these color-saturated islands sometimes seem unreal. But my memories are more than "a state of mind." My color slides assure me of that.

THERE'S MORE TO
SEE AND DO!



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FREE **UNIVERSITY OF MINNESOTA, Dean Summer Session.** Please send me helpful complete bulletin on the Summer Session at the University of Minnesota.

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FIRST CLASS MAIL

8-PM
1953
3 CENTS 3

Dear Miss Owen:

The editorial by Rabbi Philip S. Bernstein (January, page 41) left me very confused. For years I have been concentrating on emphasizing ways in which we are alike. It seems too bad to return to the old idea of emphasizing our differences. Surely you do not advocate such a policy . . .

Theresa Novach, *Illinois*

Not *emphasizing*, but *understanding differences* is the keynote of Dr. Bernstein's message. To completely ignore differences is to shut yourself in an ivory tower with little awareness of what is going on in the world. The more we understand something the less disturbed we are when we meet it.

★

Dear Miss Owen:

When I received my *Instructor*, I placed the picture of Benjamin Franklin on the bulletin board. You will be interested in the discussion that resulted with my fifth-graders. The question was raised about child labor by a boy who has repeated two grades and is resentful because he cannot leave school. He thinks he could learn lots more in a garage as a helper and be earning money at the same time. A girl said that compulsory education is all the fault of the labor unions. At the beginning, the children seemed to look upon school as an obligation, not a privilege. It took considerable discussion to change their minds . . .

Mary Elliot, *Georgia*

That's one of the hazards of free education, Mary. It's up to every teacher to see that children enjoy and appreciate their educational opportunities.

★

Dear Miss Owen:

Our sixth-grade class read about the photoelectric cell in your magazine (January, page 46). We visited a super market where the doors open by use of photoelectric cells. What we want to know is, do elevators have photoelectric cells? Is that why an elevator operator puts her hand out before she closes the door?

Dick Barnhouse, *Pennsylvania*

Dick's question set our researchers to work. In case you wonder too: yes, many elevators are equipped with photoelectric cells. However, the system of having the operator extend her hand before closing the door is a safety gesture, not necessarily connected with photoelectric cells.

★

Dear Miss Owen:

In the January "Day by Day" (page 73) Miss Hackett speaks of living near a "novelty mill." What does she mean?

Lucy L. White, *Connecticut*

From her article we are sure she means a mill that manufactures wooden objects. However, you will find that scrap materials can be obtained from mills of many varieties. Scrap materials are just coming into their own in elementary classrooms.

★

Dear Miss Owen:

I would like to see an article in *The Instructor* concerning the publication of the new Bible. Surely this is a universal subject. If we teach children the story of Gutenberg printing the Bible originally why shouldn't they know about this new Bible?

Melody Sasserman, *Arkansas*

We think teachers wanting information on the new Bible can easily find articles in general magazines and Sunday School literature to cover the subject.

★

Dear Miss Owen:

In the February *Instructor*, you stated that several teachers had asked where to get a recording of "Rise Up, Shepherd, an' Foller," and that you knew of none. This carol is recorded in Album 22, called "American Folk Songs," to accompany the enlarged edition of the song book *Together We Sing*. Both album and book may be obtained from Follett Publishing Company, Chicago, Illinois.

Margaret A. Gudmundson, *Minnesota*

Thanks very much, Margaret. And an orchid to the Follett Publishing Company!

★

Dear Miss Owen:

Yippee! The coupons are back the way they were before. Why did you change them in the first place?

Helen Carlson, *Oklahoma*

We thought we were making it easier for you but apparently we weren't. As soon as we saw our error we quickly corrected it. O.K.?

★

Dear Miss Owen:

. . . We have much snow here in the Cascades. Our little school across the road has three pupils this year, including the teacher's boy, Daniel. Daniel and his mother come many lonely miles by jeep up an old logging road. So far they've made it, even through 16 inches of soft snow.

Harriett Crank, *Washington*

The Cascades snow has outshone Dansville's by inches! You may remember that Miss Crank is the author of "Blessing Day," a play printed in *The Instructor*, November 1952.

★

Dear Miss Owen:

The audio-visual supplement is the most helpful feature that has appeared in the magazine to date . . .

Margaret McElroy, *Oregon*

Cancel my subscription. If I want to read audio-visual articles I will subscribe to an audio-visual magazine.

Gertrude Davidson, *Iowa*

The audio-visual supplement gave me many new ideas. Best of all was the article on the flannel board. Why don't you run more flannel-board projects in the magazine?

Patricia Patterson, *Texas*

Mr. Schofield's article on free materials was very helpful. I have already sent to many of the sources.

Vernon Watson, *New York*

Many other letters accompany the orders for reprints. There are still a few reprints available. Remember you are entitled to one free of charge and others at five cents each.

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DAILY SCHEDULE

Arithmetic: 5 P132 Set I at board

Set II on paper

6 Workbook p 58

Problems p 143-14

English: 5 Review p 97

6 The Paragraph

Reading: 5 Think and Do

6 Define italicize

History: 5 Study exerci

6 Oral Drill

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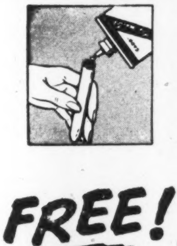
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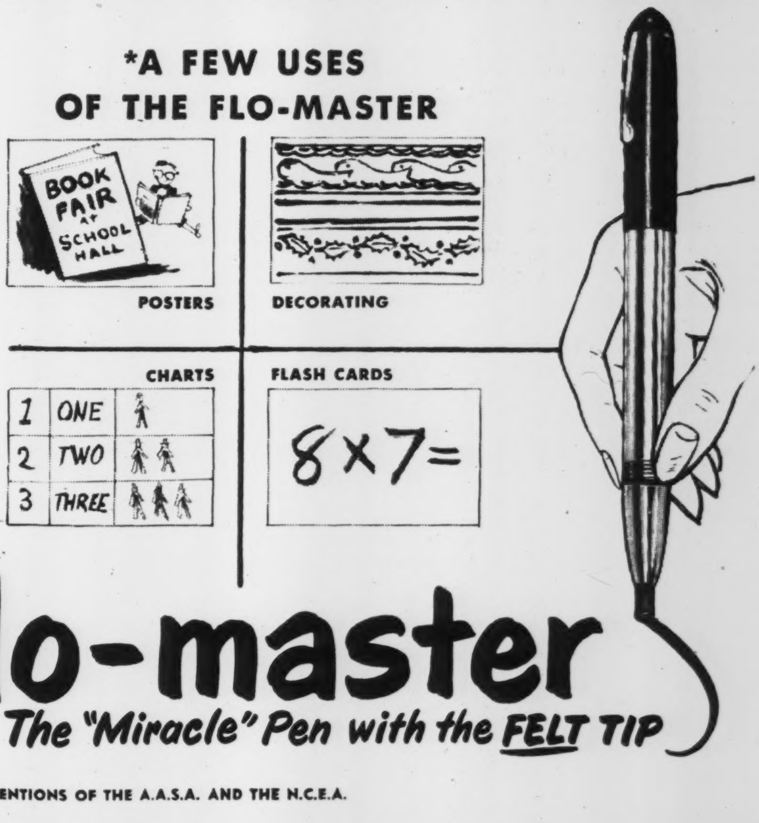

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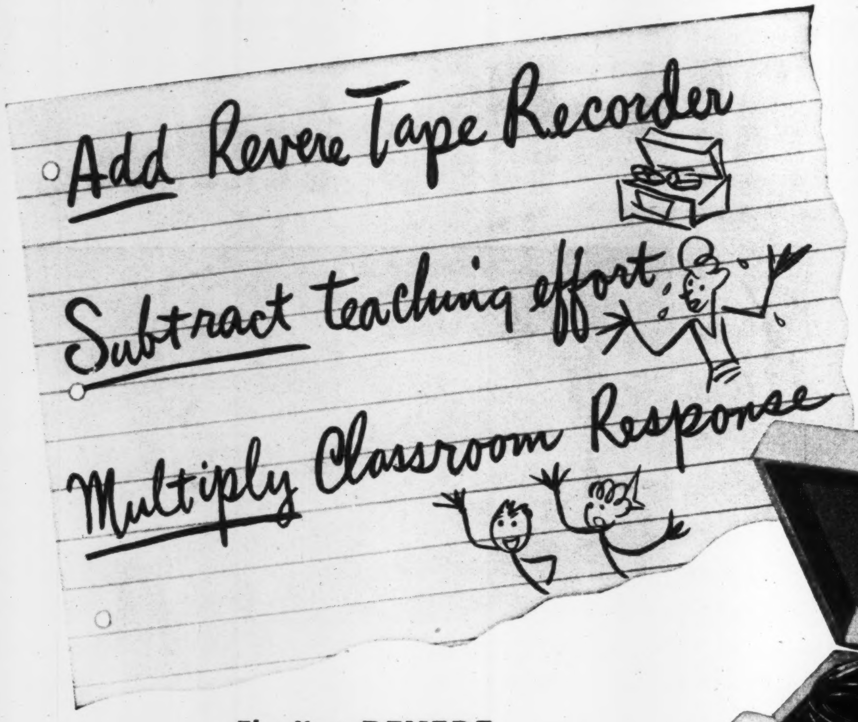

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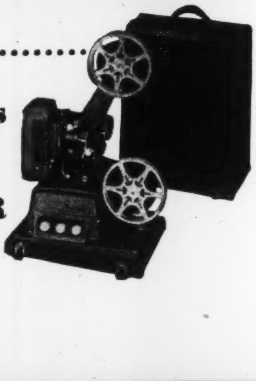

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